

# THE ATHENÆUM

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No. 2038.

LONDON, SATURDAY, NOVEMBER 17, 1866.

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**UNIVERSITY COLLEGE, LONDON.**—The PROFESSORSHIP of PHILOSOPHY of the MIND and LOGIC is VACANT. Applications for the Appointment will be received up to Saturday, the 24th of November. Particulars may be obtained at the Office of the College.

CHAS. C. ATKINSON, Secretary to the Council.  
November 5, 1866.

**ROYAL ACADEMY OF ARTS.—NOTICE.**—A CURATORSHIP in the LIFE SCHOOL, value 70l. per annum, tenable for two years, having been instituted, Candidates are invited to make application for the same on or before the 30th inst. Information as to the duties of the office will be given by the Registrar at the Academy. None but Gold Medal Students and First-class Life Students, and not under 25 years of age, are eligible.  
JOHN PRESCOTT KNIGHT, R.A., Secretary.  
Nov. 7, 1866.

**INSTITUTE OF ACTUARIES.**—ANNUAL EXAMINATIONS in LONDON. NOTICE IS HEREBY GIVEN, that the MATRICULATION, SECOND and THIRD YEARS' EXAMINATIONS of ASSOCIATES of the INSTITUTE of ACTUARIES, will be held at the Rooms of the Institute, No. 18, St. James's-square, S.W., on SATURDAY, December 23, at 12 noon. Candidates must give Fourteen Days' Notice of their intention to present themselves for Examination. All Candidates must have paid their Subscriptions prior to the Day of Examination. A Syllabus of the Examinations may be obtained at the Rooms of the Institute.

By order of the Council,

(Signed) ARCHIBALD DAY, } Hon. Secs.  
J. HILL WILLIAMS, }  
No. 18, St. James's-square.

**ROYAL INSTITUTE OF BRITISH ARCHITECTS,** 9, Conduit-street, Hanover-square, W.

November 6, 1866.

APPOINTMENT OF PAID OFFICERS.

The Council are about to appoint the following Officers:—  
An ASSISTANT-SECRETARY, at the Salary of 250l. per annum.  
A CLERK .. .. . 50l. ..  
A LIBRARIAN .. .. . 70l. ..

Candidates are requested to send in their Applications and Testimonials on or before the 30th inst., to the Honorary Secretaries, of whom full information as to duties, &c., can be obtained.  
J. P. SEDDON, } Hon. Secs.  
C. F. HAYWARD, }

**ANTHROPOLOGICAL SOCIETY OF LONDON.**

4, ST. MARTIN'S-PLACE, Trafalgar-square.

A MEETING of the above Society will be held on TUESDAY, the 20th inst., at 8 p.m., when the following Papers will be read:—  
1. Report on the Anthropological Papers read before the British Association of Nottingham, by C. CARTER BLAKE, Esq., F.G.S., F.A.S.L.

2. Report on the Opening of the Manchester Anthropological Society, by Rev. DUNBAR J. HEATH, M.A. Treas. A.S.L.  
3. Report on Scandinavian Museums, by ALFRED HIGGINS, Esq., Hon. For. Sec. A.S.L.  
4. Report on Belgian Bone Caves, by C. CARTER BLAKE, Esq., F.G.S., F.A.S.L.

**DR. MARY E. WALKER.**—Great St. James's Hall, Nov. 20th.—Dr. MARY E. WALKER, from the United States of America, will deliver a LECTURE, on TUESDAY EVENING, Nov. 20, 1866, to commence at 8 o'clock precisely. Subject: The Experiences of a Female Physician in College, Private Practice, and in the Federal Army.—Platform, 7s. 6d.; Stalls, 5s.; Reserved Seats, 3s.; Balcony, 2s.; Admission, 1s. Tickets and Prospectuses may be obtained at all the Principal Libraries, Music-sellers, and at Mr. Austin's General Ticket office, 25, Piccadilly.

**DEPOSIT DEPARTMENT.**—The CONSERVATIVE LAND SOCIETY.—Persons wishing to invest large or small sums, receiving half-yearly Interest Warrants at 4l. per cent. per annum, with power of Withdrawal at Fixed Periods, according to Amount invested, may Deposit Sums daily at the Offices, No. 33, Norfolk-street, Strand, W.C., without becoming Members of the Society.

CHARLES LEWIS GRUNEISEN, Sec.

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NOTICE IS HEREBY GIVEN, that the following COURSES of LECTURES will be delivered in the Theatre of this Institution during the ensuing Session 1866-1867.

First Course.—Three Lectures On the Atlantic Telegraph Cable and On the Prospects of Electric Telegraphy, by Fleeming Jenkin, Esq., C.E. F.R.S.  
Mondays, November 16th, 18th; December 3rd, 1866.

Second Course.—Three Graphic Lectures On the External Form of Animals, and the Structure of Limbs, suitable to the conditions of Earth, Air, and Water, by B. Waterhouse Hawkins, Esq., F.L.S. F.G.S., Secretary to the Acclimatization and Ornithological Societies.  
Thursdays, November 22nd, 29th; December 8th, 1866.

Third Course.—Four Lectures On English Historical Portraits, by James Scharf, Esq., F.S.A., Keeper and Secretary of the National Portrait Gallery.  
Mondays, December 10th, 17th, 24th, 31st, 1866.

Fourth Course.—Three Lectures On the Laws of Storms, by Alexander S. Herschel, Esq., B.A., Professor of Natural Philosophy and Astronomy in the Andersonian University of Glasgow.  
Thursdays, January 3rd, 10th, 24th, 1867.

Fifth Course.—Four Lectures On the Present Aspect of Geology, by Prof. D. T. Anderson, M.A. F.R.S. F.G.S.  
Mondays, January 7th, 14th, 21st, 28th, 1867.

Sixth Course.—Eight Lectures On the Chemistry of the Noble Metals, by J. Alfred Wanklyn, Esq., F.R.S.E. F.C.S., Professor of Chemistry, and Director of the Laboratory in the London Institution.  
Thursdays, January 31st; February 7th, 14th, 21st; March 11th, 18th, 25th; April 4th, 1867.

Seventh Course.—Two Lectures On Wit and Humour, Ancient, Medieval, and Modern, by the Rev. C. Maurice Davies, D.D.  
Mondays, February 4th, 11th, 1867.

Eighth Course.—Two Lectures On the Mechanical Structure of the Piano Forte and other Musical Instruments, by William Paley, Esq., Mus. Doc., F.R.S. F.R.A. Professor of Civil Engineering in University College, London. Reporter to the Jury on Musical Instruments in the International Exhibition, 1862.  
Mondays, February 11th, 25th, 1867.

Ninth Course.—Four Lectures On the Origin and Development of the Lyric Drama, by G. A. Macfarren, Esq.  
Mondays, March 4th, 11th, 18th, 25th, 1867.

Tenth Course.—Four Lectures On Great Britain, by John O. Westwood, Esq., M.A., F.L.S., Professor of Zoology in the University of Oxford.  
Mondays, April 1st, 8th, 15th, 22nd, 1867.

Eleventh Course.—Ten Lectures On Acetylaldehydes and Monocyclic Aldehydes, with especial reference to Ferme and Pains, by Robert Bentley, Esq., F.L.S., Professor of Botany in the London Institution, in King's College, London, and to the Pharmaceutical Society of Great Britain.  
Thursdays, April 4th, 11th, 18th, 25th; May 2nd, 9th, 16th, 23rd, 30th; June 7th, 1867.

The Lectures will be commenced at Seven o'clock in the Evening precisely.

The Travers Lectures on Commerce and Commercial Law will also be delivered in the course of the Season 1866-1867, and will be announced at a future time.

Four Conversational will be held on the Evenings of Wednesday, December 19th, 1866; January 16th, February 20th, March 20th, 1867.

On these occasions, Admission will be given to the Library at half-past six, and the Lecture in the Theatre will begin at half-past seven.

By order,

WILLIAM TITE, Hon. Sec.

London Institution, November 9, 1866.

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the garden of the Law which requires such careful tending to keep it from growing rank. Some of these labourers have laughed at their own work. Serjeant Maynard, who was called the "best old book-lawyer of his time," used to mockingly designate the law itself as "*ars bablativa*."

It did not, however, become a "talkative art" till it fell exclusively into the hands of laymen. Ecclesiastical lawyers were, generally speaking, men of few words. Those who have succeeded to the peculiar work of the Ecclesiastical Courts now, are to the full as wordy, and by no means so amusing, as their fellows. The importance of the profession was indicated, socially, morally and religiously, by its being at first in the hands of the clergy, or under the guard and watchfulness of some prince in the Church. But though this was the case in most countries, there was no lack of abuse in the administration, nor of selfishness on the part of the legislators. Lady Wortley Montagu remarked how, in her time, lawyer and priest were the same word in Turkey—law and divinity being there one science. She soon discovered, however, that while the Sultan could lay hands on the property of any man in his dominions, or on the inheritance of rich men's children, he never dared to touch the property of the Ulemas. These had recognized him as the general heir of his people,—always excepting themselves and families. With equal selfishness, the priests and lawyers of a rougher quality, whom Mungo Park found in one part of Africa, made laws with exceptions favourable to themselves. This was pleasantly illustrated in the country where eggs were scarce, and priests and lawyers loved them. It was deemed sacrilegious, and worthy of death, for any one to eat an egg who was not an expounder of divinity and a teacher of the law. Of samples of equal, though different, cunning and cleverness, there is abundance in these amusing volumes.

Perhaps we shall afford the best idea of the plan and contents of Mr. Jeaffreson's work by showing its general divisions. Its subdivisions are so numerous that we cannot indicate them. The author, then, sets out appropriately with a history of the Great Seal. He passes on to show, not the priest and lawyer, but the lawyer combined with the soldier, the lawyer on horseback, and the lawyer in love, duly wedded, and at home—in which department lawyers' ladies are not without their illustrations. "Money" deals with fees, retainers, bribes, and salaries, with strings of anecdotes hanging from each subject; and this may be said of another capital subject, capably treated, that of legal "Costume and Toilet." Then, although a barrister who sings may be set down as a fool, not because of his ability, but because of his eagerness to display what is pretty sure to be turned to his disadvantage,—although we say a barrister given to vocalizing is something of a rare monstrosity, like the singing-mouse, and should have something better to do, except among very intimate friends,—under the head of "Music," Mr. Jeaffreson has some appropriate illustrations, which lead us to conclude that, if there have been many musical barristers, they have had the good sense to confine the display of their power, and the pleasure of exercising it, to the limited circle of their own homes. A generation ago, a "barrister who writes" was a lost man. It indicated that he was good for nothing else. It may be a prejudice, but there is the same feeling still acting injuriously against the barrister who sings. We never heard of a man becoming Chancellor who had spent his time over the mysteries of demi-semi-quavers. In "Amateur Theatricals" will

be found some of the most brilliant incidents connected with the Inns of Court, referring, as they do, to the routs and masques once performed there in royal, noble, and—not meaning it as an invidious distinction—learned presence. The chapters on "Political Lawyers" introduce us to the struggles and triumphs of the more ambitious lawyers. Then follow half-a-dozen chapters on "Legal Education," referring to training, and to manifestations of power for the struggle and ability to secure the triumphs of those lawyers to whom we have alluded as being moved by no ordinary ambition. Another half-dozen chapters, with the general heading of "Mirth," introduce the reader to the wit and humour of lawyers, experiences of circuit, and encounters of counsel and witnesses. "At Home, in Court and in Society," describes itself; and the concluding portion, entitled "Tempora Mutantur," contrasts things as they are with things that have been; and a good story ends the series of several hundreds.

It will have been seen that there is no especial order in the succession of Mr. Jeaffreson's chapters. Had he intended that there should have been, he probably would have commenced with the subject of "Education," and ended with the history of the Great Seal, how it was obtained, and the fashion of life of the retired Chancellors who had more or less reluctantly yielded it to a royal master, or into the hands of a successor. On this last subject, a volume of itself might be written; and we may the less wonder that Mr. Jeaffreson has not written it when we are indebted to him for eight hundred pages, and that rare and valuable addition, a capital Index, all devoted to the history and illustration of legal men and things. It is much that we can say for a book that there is not a superfluous page in it; and this we can say of the work before us, making exception the while only of the Introduction, and of some passages where the author is inaccurate, as in the indestructibility of the Great Seal, the account of the alleged tricks played by the champion's horse at the Coronation of George the Fourth, and some few others.

In affording a taste of the quality of such a work, there is no more going by rule than Mr. Jeaffreson himself has done in the construction of it. We open one of the volumes, as Lord Dufferin would say, "promiscuously," and "Actors at the Bar" is the title of the chapter that meets our eye. In this we are told that the late Serjeant Wilkins was successively "an apothecary's apprentice, a strolling player, a clerk, an agent, before he entered the profession in which he achieved prominence, and for many years earned a very large income." Mr. Jeaffreson says of the Serjeant that "Prudence was not one of his characteristics," which is a charitable euphuism for a much plainer and more appropriate word. How far want of that characteristic,—and prudence is no great matter, it is merely "self-care," which, being wanting in a man, excludes him from self-respect and the respect of good men,—how far the lack of it brought him to misery and degradation, is a painfully familiar story. No doubt, had Serjeant Wilkins risen to the highest honours open to him by the exercise of his profession, the outline of his biography would be delicately sketched, and the "apothecary's apprentice," as Mr. Jeaffreson correctly describes him, would, under a flowery hand, be converted into a young gentleman who left the study of the science of medicine to follow the vocation made illustrious by a hundred learned heroes.

Mr. Jeaffreson leaves us to infer from his silence that the late Serjeant Wilkins was

the only barrister who had played in dramatic wigs before he pleaded, more or less dramatically, in forensic perukes. But though the list may not contain many names, the sole name set down by Mr. Jeaffreson might be added to, and of living men, as we are informed, that of Mr. Edwin James. Again, if the stage has contributed only a few men to the bar, the list is long of those who quitted the study or practice of the law for the more congenial task of writing for the stage. A chapter on this subject would have come pleasantly from Mr. Jeaffreson's pen. It would include men of greater or less note, but all of some reputation. Among them are Congreve, Wycherly, Rowe, Shadwell, Southerne, Dufry, Ravenscroft, and Bankes. Rymer, of the 'Fodera,' is one of the wise fellows who held fast by the law, while he made a fool of himself, as dramatic author and critic, with respect to the stage. The late Mr. Justice Talfourd was still wiser, as he was better endowed, than Rymer. It was not till he had secured an unassailable position at the bar that he appeared, with assured success, as a writer for the stage. In earlier days, kind friends would have whispered that a young fellow who wasted his time in writing plays could not possibly spend any in studying his profession; but the censure, or judgment, of the town took, properly enough perhaps, another tone, in Talfourd's case. It expressed an admiring surprise that any one so learned in the law had ever had leisure enough to win a stray but brilliant crown in a race with dramatic poets. Colley Cibber, we believe, presents the only known instance of an actor pleading in person at the bar. The creditors of Steele claimed a sum which he had assigned to his partners, Cibber, Booth, and Wilks. Cibber argued his and their cause. He was the most impudent man of his day; but he confesses to having been dreadfully abashed in the presence of court and judges. "When it came to the critical moment," he tells us, "the dread and apprehension of what I had undertaken so disconcerted my courage that, although I had been used to talk to above fifty thousand people every winter for upwards of thirty years together, an involuntary and unexpected proof of confusion fell from my eyes; and, as I felt myself quite out of my element, I seemed rather gasping for life than in a condition to cope with the eminent orators against me." The brilliant actor, however, recovered his self-possession, and won a verdict for himself and partners against two accomplished advocates who had the stuff in them which subsequently made of both a couple of effective Lord Chancellors.

While suggesting fresh matter for a new edition of this book, we cannot forbear from mentioning the subject of Serjeants' Rings. It is one full of the rarest and most curious matter, worthy of the amplest illustrations. A couple of these rings are presented to the sovereign by the newly-appointed serjeant. They are like little butter-tubs, and a long chapter might be written, not merely on how the honour fell on the ring-giver, but on the motives, droll or earnest, which led him to adopt the motto selected for the rings. The curiosity of our kings to know what the device was to be, their desire to possess the rings of serjeantry, and the care for preservation of them, are not things of the past. A serjeant, flushed by his new honour, may forget for awhile the tribute due to the sovereign; but a voice, or a written word, will reach him from Court. Finally, before we open some of the pages of Mr. Jeaffreson's book to our readers, we would suggest to the author, who is not, indeed, sparing of anecdotes that have not before been printed, that in place of

repeating some of those that have been in circulation through published works before, it would improve a future edition of the volumes before us if he were to substitute the little-known experiences of legal life, and the wit, humour, sense and nonsense—the latter by no means the least amusing of the whole—that are to be found in *printed* works, indeed, but yet in an unpublished form, which have, however, been printed only for private circulation, for the purpose of preserving among friends, colleagues and clients the memory of the wisdom or folly, unerring tact or blunders, lucidity or stupidity,—the leading characteristics, in fact, of the hero. In this unpublished literature there is a mine of wealth for those who will stoop, not to the lightly picking of it up, but to the labour of digging it out, separating the ore from the dross, and shaping what is valuable into an article to dazzle and delight the eyes of a fascinated public.

The Templars do not seem, at least as far as their valour is concerned, to enjoy an excessive measure of our author's respect: "During the Gordon Riots, in the year 1780, some of our lawyers," he says, "were compelled to fight—and fly." He adds, "Of the good stories concerning their valour, many of them are too good to be true, and some too true to be good." Then follow these good illustrations:—

"Judge Burrough used to tell that, when the Gordon rioters besieged the Temple, he and a strong body of barristers, headed by a sergeant of the guards, were stationed in the Inner Temple Lane; and that, having complete confidence in the strength of their massive gate, they spoke bravely of their desire to be fighting on the other side. At length the gate was forced. The lawyers fell into confusion and were about to beat a retreat, when the sergeant, a man of infinite humour, cried out in a magnificent voice, 'Take care no gentleman fires from behind.' The words struck awe into the hearts of the assailants, and caused the barristers to laugh. The mob, who had expected neither laughter nor armed resistance, took to flight, telling all whom they met that the bloody-minded lawyers were armed to the teeth, and enjoying themselves. The Temple was saved. The most exquisitely comical version of the incident which Judge Burrough's narrative points, came from Lord Erskine's lips in November, 1819; when in the House of Lords, speaking upon Lord Lansdowne's motion for an inquiry into the state of the country, he condemned the conduct of the yeomanry at the 'Manchester Massacre,' as certain ardent partisans even of this day designate the dispersion of Orator Hunt's meeting of workmen. 'By an ordinary display of spirit and resolution,' observed the brilliant egotist to his brother peers, who were so impressed by his complacent volubility and good-humoured self-esteem, that they were for the moment ready to take him at his own valuation, 'insurrection may be repressed without violating the law or the constitution. In the riots of 1780, when the mob were preparing to attack the house of Lord Mansfield, I offered to defend it with a small military force; but this offer was unluckily rejected: and afterwards, being in the Temple when the rioters were preparing to force the gate, and had fired several times, I went to the gate, opened it, and showed them a field-piece which I was prepared to discharge in case the attack was persisted in. They were daunted, fell back, and dispersed.' This is a good specimen of the vain-glorious statements which Erskine frequently made under the influence of egotism, high spirits, and lawless fancy. Walter Scott had some reason for his sweeping judgment—'Tom Erskine was positively mad!'"

The stories are good; but we must object to Mr. Jeaffreson's description of the great Reform meeting in St. Peter's Field, Manchester, as a "meeting of Orator Hunt's workmen," and his suggestion that to call the dispersion of it by the

name of the "Manchester Massacre" is merely a partisan description. On the day in question, 11th of August, 1818, fifty thousand people, men, women and children, had their faces turned towards Hunt, listening to him as he spoke from a platform, on the want of parliamentary reform. There was no disorder among the listeners; yet, suddenly, a troop of yeomanry cavalry, with swords drawn, charged from the rear through the crowd, up to the platform; and when they pulled rein, and faced about to ride back, four hundred, slain and wounded together, lay on the ground, bleeding witnesses of their prowess! Surely this was a "massacre,"—a name which, doubtless, partisanship will sometimes ascribe to acts that cannot justly be so recorded. Of some of the customs of the old days, and how a simple fact may be distorted, here are fair samples:—

"Barristers posting through the country saw far too much of each other. Bickerings and feuds arose; and sometimes the 'sad apprentices' having ordered the horses to stop exchanged shots at the halfway house of a long posting-stage. Even where they restrained themselves from expressions of hostility, mutual self-respect was utterly destroyed by undue familiarity. No judge ever named as guardian to his children, or even as executor, the brother-circuiter with whom he was wont to post in days when they were at the bar. Greatly conducive to these petty squabbles was the irksome slowness of travelling. Of course the lawyers in good practice worked at their papers while the post-chaises cantered up hill and down dale at the average rate of eight or nine miles per hour; but briefless juniors, unless they were rare and most exceptional impostors, could not through a long day's drive feign earnest application to the statements of dummy briefs. Usually they shortened the hours with cards or dice; and where four men posted together in a double-seated coach, they would play whist on a table made by a plank fitted into the windows of the carriage. This custom gave rise to a painful scandal concerning a barrister, who after winning high honours in his profession is still alive. The story may be told; but the great man's name must be held secret. Many years since the lawyer lost an aged aunt, whose will required her body to be interred in a distant part of the country. Like a dutiful nephew, and in a manner becoming his aunt's executor, the young barrister, together with other gentlemen (closely connected with the deceased lady by blood or business), journeyed from London to the place of sepulture. The hearse containing the embalmed body had been sent forward, and the mourners followed it at an interval of a few days' journey. The first day was very tedious; and as several days would follow it, ere the place of interment could be reached, the nephew on the second morning of the dolorous expedition proposed to his companions in grief that they should have a rubber. He had cards in his pocket, and at the next roadside inn they could get a board that would serve them for a table. The suggestion was unanimously adopted; and throughout the remainder of the comfortless progress, the mourners played steadily with complete indifference to the scenery which surrounded them, and with that superb devotion to 'the game' which characterized whist-players half-a-century since. Under the circumstances the mourners 'progressed as favourably as could be expected.' Their spirits rose; much money changed hands; and when the four gentlemen stood in the old lady's mausoleum, the two who had won were sustained by an enlivening sense of worldly prosperity, and the two who had lost thirsted for revenge on the homeward journey. Unfortunately, however, certain local gossips of the puritanical district where the old lady was buried, had either seen the mourners at whist or heard how they amused themselves. The story passed from mouth to mouth, and reached London almost as soon as the melancholy whist-players. Of course in London the story lived; and years afterwards, when the nephew had risen to eminence in politics and law, people were told at dinner-parties how the great lawyer had taken his aunt's



body from London to Scotland, *playing cards on her coffin throughout the entire journey.*"

Mr. Jeaffreson makes saddening allusion to the moral atmosphere of the Temple. "The bare thought," he says, "of this sad life sends a shivering through the frame of every man whom God has blessed with a peaceful home and wholesome associations." A modest woman, it seems, can hardly show herself there. But we fancy there must be some exaggeration in this, and that the Temple thoroughfare is not, in its way, as odious as Hyde Park. Whether in the chambers or the courts, it must be something unclean, for Mr. Jeaffreson can only say, after his allusion to it, "nothing shall be said of it in this page." Of domestic life there in the old time, he gives some pleasant pictures. There were different inmates of those rooms than are to be found there now:—

"A century or two centuries since the case was often widely different. The rising barrister brought his bride in triumph to his 'chambers,' and in them she received the friends who hurried to congratulate her on her new honours. In those rooms she dispensed graceful hospitality, and watched her husband's toils. The elder of her children first saw the light in those narrow quarters; and frequently the lawyer over his papers was disturbed by the uproar of his heir in an adjoining room. Young wives, the mistresses of roomy houses in the western quarters of town, shudder as they imagine the discomforts which these young wives of other days must have endured. 'What! live in chambers!' they exclaim with astonishment and horror, recalling the smallness and cheerless aspect of their husbands' business chambers. But past usages must not be hastily condemned,—allowance must be made for the fact that our ancestors set no very high price on the luxuries of elbow-room and breathing-room. Families in opulent circumstances were wont to dwell happily, and receive whole regiments of jovial visitors in little houses nigh the Strand and Fleet Street, Ludgate Hill and Cheapside;—houses hidden in narrow passages and sombre courts—houses, compared with which the lowliest residences in a 'genteel suburb' of our own time would appear capacious mansions. Moreover, it must be borne in mind that the married barrister, living a century since with his wife in chambers—either within or hard by an Inn of Court—was, at a comparatively low rent, the occupant of far more ample quarters than those for which a working barrister now-a-days pays a preposterous sum. Such a man was tenant of a 'set of rooms' (several rooms, although called 'a chamber' which, under the present system, accommodates a small colony of industrious 'juniors' with one office and a clerk's room attached. Married ladies, who have lived in Paris or Vienna, in the 'old town' of Edinburgh, or Victoria Street, Westminster, need no assurance that life 'on a flat' is not an altogether deplorable state of existence. The young couple in chambers had six rooms at their disposal,—a chamber for business, a parlour, not unfrequently a drawing-room, and a trim, compact little kitchen. Sometimes they had two 'sets of rooms,' one above another; in which case the young wife could have her bridesmaids to stay with her, or could offer a bed to a friend from the country. Occasionally during the last fifty years of the last century, they were so fortunate as to get possession of a small detached house, originally built by a nervous benchman, who disliked the sound of foot-steps on the stairs outside his door. Time was when the Inns comprised numerous detached houses, some of them snug dwellings, and others imposing mansions, wherein great dignitaries lived with proper ostentation. Most of them have been pulled down, and their sites covered with collegiate 'buildings'; but a few of them still remain, the grand piles having long since been partitioned off into chambers, and the little houses striking the eye as quaint, misplaced, insignificant blocks of human habitation. Under the trees of Gray's Inn Gardens may be seen two modest tenements, each of them comprising some six or eight rooms and a vestibule. At the present time they are occupied as offices by legal practitioners, and many a day

has passed since womanly taste decorated their windows with flowers and muslin curtains; but a certain venerable gentleman, to whom the writer of this page is indebted for much information about the lawyers of the last century, can remember when each of those cottages was inhabited by a barrister, his young wife, and three or four lovely children."

Mr. Jeaffreson, we believe, is not quite correct in stating that the late Mr. Mathews, who, when acting the part of *Flexible* in 'Love, Law, and Physic,' used to imitate the late Lord Ellenborough, the Chief Justice, desisted from that practice at the suggestion of certain authorities. He was peremptorily prohibited from continuing the practice by an order from the Lord Chamberlain's office. The practice was of long standing on the stage. Whenever a player represented a lawyer, he invariably imitated, or attempted to imitate, some leading judge or counsellor. Even the lively young ladies who acted *Nerissa* in 'The Merchant of Venice' aimed at this practice in the trial-scene. This was one of the great attractions of Mrs. Clive's *Nerissa*. As she stood in lawyer's attire in the trial-scene, her imitation of some popular leader at the bar was so successful that nobody was more delighted with it than the lawyers themselves. While on this subject, let us rectify an error into which Mr. Jeaffreson has fallen with respect to the great Mrs. Cibber; that Beauty married far worse than the Beast of the romance, Colley Cibber's son Theophilus. From this worthless scamp she was driven to seek the protection of Colonel Sloper, with whom she resided for many years. Mr. Jeaffreson says that "in private life she was remarkable for immorality and fascinating manners." Her private life was irreproachable save for the one offence into which her brutal husband drove her. The details of Theophilus's witness are no more to be believed than that rascal was on his oath. When Colonel Sloper made the unfortunate woman mistress of his house, there was not a quieter, a more graceful, or a happier home, in all England. Poor Mrs. Cibber taught her parrot to repeat scraps of plays, worked at her woman's work in spectacles, received some of the best male and female company in England, and went down to act, with Death at her side threatening her nightly. The "immorality" of her private life was nothing worse than that she presided in Colonel Sloper's home. The most virtuous of ladies, however, in those days had strange ways with them:—

"Amongst the many clients who were drawn to Murray, Sarah, Duchess of Marlborough, was neither the least powerful nor the least distinguished. Her Grace began by sending the rising advocate a general retainer, with a fee of a thousand guineas; of which sum he accepted only the two-hundredth part, explaining to the astonished Duchess that 'the professional fee, with a general retainer, could neither be less nor more than five guineas.' If Murray had accepted the whole sum he would not have been overpaid for his trouble; for Her Grace persecuted him with calls at most unseasonable hours. On one occasion, returning to his chambers after 'drinking champagne with the wits,' he found the Duchess's carriage and attendants on King's Bench Walk. A numerous crowd of footmen and link-bearers surrounded the coach; and when the barrister entered his chambers he encountered the mistress of that army of lackeys. 'Young man,' exclaimed the grand lady, eyeing the future Lord Mansfield with a look of warm displeasure, 'if you mean to rise in the world, you must not sup out.' On a subsequent night Sarah of Marlborough called without appointment at the chambers, and waited till past midnight in the hope that she would see the lawyer ere she went to bed. But Murray being at an unusually late supper-party, he did not return till Her Grace had departed in an overpowering rage. 'I could not make out, sir, who she was,' said Murray's clerk, describing Her Grace's appearance and

manner, 'for she would not tell me her name; but she swore so dreadfully that I am sure she must be a lady of quality.'

Among the mass of stories respecting evidence, we take the following:—

"Few stories relating to witnesses are more laughable than that which describes the mathematical process by which Mr. Baron Perrot arrived at the value of certain conflicting evidence. 'Gentlemen of the jury,' this judge is reported to have said, in summing up the evidence in a trial where the witnesses had sworn with noble tenacity of purpose, 'there are fifteen witnesses who swear that the watercourse used to flow in a ditch on the north side of the hedge. On the other hand, gentlemen, there are nine witnesses who swear that the watercourse used to flow on the south side of the hedge. Now, gentlemen, if you subtract nine from fifteen, there remain six witnesses wholly uncontradicted; and I recommend you to give your verdict for the party who called those six witnesses.'"

This process, however, was hardly so clever as that of the Irish prisoner accused of stealing a shirt from a hedge. "Here are three people who swear they saw you take it," said the magistrate. "Bad luck to them!" exclaimed Paudheen, "I can bring six honest people who'll swear they didn't see me take it!"

We feel that we need add nothing in further commendation or illustration of these volumes. They will afford pleasure and instruction to all who read them, and they will increase the reputation which Mr. Jeaffreson has already earned by his large industry and by his great ability.

*Flower-de-Luce.* By Henry Wadsworth Longfellow. (Routledge & Sons.)

'Flower-de-Luce' is the first poem in a collection which consists of only thirteen poems altogether. All of these are short; but, if we except 'The Golden Legend' and 'Evangeline,' it is probably by his shorter pieces that Mr. Longfellow will be best remembered. The poems before us, if they have not all the thoughtfulness and moral suggestiveness of the writer's early and, even now, most popular lays, are equal to them in melody, in picturesque fancy and in nicety of finish. In 'Flower-de-Luce' the emblem of pure and simple beauty is felicitously presented, the poet contriving to blend the tints of a delicate fancy with reality of description. The second poem, however, 'Palingenesis,' displays more depth of sentiment and not less beauty of manner. It expresses the melancholy which the Pilgrim advanced on the road of life often feels when he surveys the long retrospect, the horizon of which is still softly bright with memories, and contrasts it with the misty future. There is scarcely a stanza in the poem which does not contain some vivid picture or charming image, while the verse moves with a sad, sweet changefulness, like a fitful wind through autumnal woods:—

#### PALINGENESIS.

I lay upon the headland-height, and listened  
To the incessant sobbing of the sea

In caverns under me,  
And watched the waves, that tossed and fled and glistened,  
Until the rolling meadows of amethyst  
Melted away in mist.

Then suddenly, as one from sleep, I started;  
For round about me all the sunny capes  
Seemed peopled with the shapes  
Of those whom I had known in days departed,  
Apparelled in the loveliness which gleams  
On faces seen in dreams.

A moment only, and the light and glory  
Faded away, and the disconsolate shore  
Stood lonely as before;  
And the wild roses of the promontory  
Around me shuddered in the wind, and shed  
Their petals of pale red.

There was an old belief that in the embers  
Of all things their primordial form exists,  
And cunning alchemists



Could re-create the rose with all its members  
From its own ashes, but without the bloom,  
Without the lost perfume.

Ah me! what wonder-working, occult science  
Can from the ashes in our hearts once more  
The rose of youth restore?  
What craft of alchemy can bid defiance  
To time and change, and for a single hour  
Renew this phantom-flower?

"O, give me back!" I cried, "the vanished splendours  
The breath of morn, and the exultant strife,  
When the swift stream of life  
Bounds o'er its rocky channel, and surrenders  
The pond, with all its lilies, for the leap  
Into the unknown deep!"

And the sea answered, with a lamentation,  
Like some old prophet wailing, and it said,  
"Alas! thy youth is dead!  
It breathes no more, its heart has no pulsation;  
In the dark places with the dead of old  
It lies for ever cold!"

Then said I, "From its consecrated ceremonies  
I will not drag this sacred dust again,  
Only to give me pain;  
But, still remembering all the lost endearments,  
Go on my way, like one who looks before,  
And turns to weep no more."

Into what land of harvests, what plantations  
Bright with autumn foliage and the glow  
Of sunsets burning low?  
Beneath what midnight skies, whose constellations  
Light up the spacious avenues between  
This world and the unseen!

Amid what friendly greetings and caresses,  
What households, though not alien, yet not mine,  
What bowers of rest divine;  
To what temptations in lone wildernesses,  
What famine of the heart, what pain and loss,  
The bearing of what cross!

I do not know: nor will I vainly question  
Those pages of the mystic book which hold  
The story still untold,  
But without rash conjecture or suggestion  
Turn its last leaves in reverence and good heed,  
Until "The End" I read.

Our extract affords new instances of Mr. Longfellow's well-known power to give characteristic glimpses of Nature in a happy phrase. Side by side with this faculty is his skill in catching the warm tone of an "interior" or the picturesque antiquity of cities. His studies in these respects have hitherto been chiefly European; but in the poem of 'Kambalu,' here given, the detail is no less graphic than of old, and the colour is thoroughly Eastern. We make room for the opening lines:—

Into the city of Kambalu,  
By the road that leadeth to Ispahan,  
At the head of his dusty caravan,  
Laden with treasure from realms afar,  
Baldacca and Kelat and Kandahar,  
Rode the great captain Aliu.

The Khan from his palace-window gazed,  
And saw in the thronging street beneath,  
In the light of the setting sun that blazed  
Through the clouds of dust by the caravan raised,  
The flash of harness and jewelled sheath,  
And the shining scimitars of the guard,  
And the weary camels that bared their teeth,  
As they passed and passed through the gates unbarred  
Into the shade of the palace-yard.

Of the remaining poems one or two refer to the war; one pays tender homage to the memory of Hawthorne; five, treating Dante's great poem under the similitude of a cathedral, express, in words that, if we may say so, are Gothic in their florid and grotesque beauty, the impressions which a poet of to-day has caught from the genius of the old Florentine. When we have mentioned 'The Wind over the Chimney' (a debate in which the flame symbolizes Aspiration and the wind Despondency), and the stanzas in French, entitled 'Noël,' which were sent by the author to a friend one Christmas Eve, with various wines—the peculiarities of which are quaintly personified—we have specified nearly all the poems here collected. That we have done so, sufficiently marks our sense of the individuality which gives character to each piece. Mr. Longfellow has written many poems of greater pretension—many the healthy hopefulness of which we prefer to the pensive, if not desponding, vein which now and then appears in his present effusions. But in point of picturesqueness and completeness, the latter

may take rank with the best of his minor efforts. The slightest of them displays the art and fancy by which the poet can give value to what might else be trivial.

*Sooner or Later.* By Shirley Brooks. Illustrated by G. Du Maurier. (Bradbury, Evans & Co.)

THE light and pleasant hand of Mr. Shirley Brooks has once again gone astray from weekly labour into monthly; from the humorous chronicles of the passing hour into the higher region of lasting Art. We are glad to see it; for Mr. Brooks is a master in some of the most difficult parts of a novelist's craft; to wit, in that of inventing and reporting conversation. At present, we cannot even guess at his secrets in 'Sooner or Later.' That the tale will be clever we presume; that the incidents will be exciting we infer; that the characters in the scene will be many, various, and contrasted, is more than likely; but that the conversational narrative will be easy, sprightly, truthful—that the club-talk will be real talk—we are perfectly sure. And do not think, dear Madam, that the art of inventing conversation is an easy one. A month of novel-reading, with a view to test the proficiency of writing-folk in this matter, will convince a sceptic that the art of making your paper people talk like beings of flesh and blood is the most rare and difficult of attainments.

Listen to this chatter of voices in the private dining-room of a London club:—

"Study your dinner, gentlemen," said Mr. Mangles. "Having had nothing to do with ordering it, I may be allowed to say that the document before each of you shows an effort of high art, for which labour we are much indebted to two persons, or shall I say parties, now present." "What's the objection to the word party?" said Milwarden. "I admit that it is used in the diplomacy of plebeians, but it is a good word, indicating an interest. Person is a feeble abstraction." "You speak as a mere lawyer, Milwarden," said Wigram in his melancholy voice. "Don't talk of mere lawyers as if they were blackbeetles, Mr. Wigram, but pass the cayenne." "Cayenne to that! Latrobe and Rydon, overlook the insult to yourselves, and let us ask the waiters not to tell Phelps." "Or rather," said Rydon, solemnly, "let him be told that it was only Milwarden who could so trample on an artist's feelings. I have always held that the law is a brutalizing profession." "One has heard the sentiment," said Milwarden, composedly, "chiefly, however, from vexatious defendants and prisoners whose alibis have broken down." "It's too early in the dinner for talk," said the gentle Walter Latrobe. "Especially chaff," said the instructive Dick Marsden. "Well, Willy Daines, how are your politics? Quite well! I saw a brougham at your door yesterday, and fancied it was Mr. Brand's. Are they going to put you in anywhere?" "I have not heard of it," said Mr. Daines, "but it would be a delicate attention on the part of the Cabinet." "You lost Muford, I think?" said Marsden, in his curt unfeeling way, not that he meant to hurt feelings, but, having none of his own, he never recognized anybody else's. "You were nearly in, I believe, but came to grief in a hurry?" "I resigned when I saw that I could not go on without the use of means—which I did not intend to use," said Mr. Daines. But Marsden meant to say his say, and though he was not at all intimate with Daines, and though he was annoying that unlucky candidate very much, he went on. "Bosh, my dear fellow, we all know about that. A man who is in the Home Office told me exactly what was spent on both sides. The joke of it is that it is a matter of certainty that if you had not been frightened and thrown up the sponge at two, the other man would have given in at a quarter past. He makes no secret of it." "In that case you have a right to tell it," said Mr. Daines, enraged. "And I have a right to say that I don't believe a word of it." "But consider, my dear

Daines," said Milwarden, smiling, "how much more enviable is your position than that of your guilty opponent. He boasts a victory bought with gold, whilst you are proud of a defeat." "Bought with bank-notes," said Launceston. "Hush," said Milwarden. "At the same time I regret the result, because had Daines been returned, and petitioned against, as he would certainly have been, I think his regard for me would have been shown in a brief." "You were certainly wrong to retire as you did," persisted Marsden the pachydermatous. "At least they all say so, and that they expected you would show more pluck." "Expected that he would stand more plucking," said Launceston. "I fear you are frivolous, Launceston," said Mr. Mangles. "Some wine? I say I fear you are frivolous. I wish you would read some books, and purify your mind from old jokes." "I like that," returned Launceston, "when it is the business of your life and that of your accomplices to prove that no books are worth reading." "The reply was prompt," said Mangles, serenely, "but I could probably make a few selections, of a rudimentary character, that might enable you to commence an education." "I'll come to you for it to-morrow, Samuel, my son," laughed Launceston; "and as I shall come at lunch time, have out that famous *Amontillado* of yours."

This chatter may, or may not, have other merits—such as truth to character, importance in the story, and the like—but it is unquestionably the sort of talk you hear in Pall Mall and Garrick Street; and the forms and phrases are those actually used by gentlemen of the kind described in this present year of grace. This is a very great merit, in a book which offers a picture of our London society for the amusement of one generation and the instruction of many generations.

That Mr. Brooks can be effective in painting a quiet country scene a sample will prove:—

"Naybury is a small, quiet town in the very middle of England. The steep hill on which it is built is the hard idea which arises when the place is named. Otherwise, it is remarkable for little, except the crookedness of the road up that hill, at the top of which are the ruins of a castle. This hold, after housing a forgotten series of strong-handed and not always ill-conditioned aristocrats, went to wreck under the blow of King Oliver. Thenceforth, Naybury castle gave shelter to no person worse or better than an occasional tramp who might scale the old wall and sleep away his tipsy hours in what once was a great kitchen. The owl succeeded to the chaplain, and the sparrow-hawk to the lord. The castle, and a church, in which the patriotic wardens have for years done their best to avenge the Norman Conquest by persistent injury to the beautiful Norman architecture, are the features of Naybury. The weary pedestrian, and the wearier horse may take closer note of the long and crooked hill. It is called Naybury Street, and winds upwards, for about three-quarters of a mile as you approach from the east, and at last brings you to the foot of the off-lying eminence crowned by the ruins. It is a heart-breaking road to ascend, from the east, and there is a knee-breaking road to descend on the other side of the town. Visitors are usually conducted to the extreme top of the hill, because, as they are informed, they can thence see a long way, and this is a truth, but with the discovery that it is so, the advantages of the ascent appear, to commonplace minds, to end. You see a long way, and on a very clear day, just about the point where vision begins to fail, you may notice to the west something which, if not a cloud, is the beginning of some hills. But, generally speaking, your view is over a flat country, here and there divided by a narrow stream, here and there relieved by a church spire; and if you gaze for a long time on this scenery, as few persons are known to do, there grows upon you a conviction that you have seen this long, dull flat before. But you cannot tell where, and you tease your memory with questions until bed-time, when, if you have partaken of supper, and have not walked the after-mile, which those stupid ancestors of ours pre-

scribed, you will have the nightmare. Then, in struggling in vain across wide plains, with the avenger of blood behind you on an elephant, you will feel that you have miles and miles to run in your patent leather boots, and that you will miss the express train that is to take you to be married directly, and you know you have the key of the wine-cellar, and all your guests are waiting to go down to dinner on your birthday, and the Speaker of the House of Commons is calling wildly to you, in the very worst of language, to put in your false teeth and answer Mr. Bright, and your boots have suddenly become old slippers, which fall off every moment, and your wife is making signs that you must instantly go up in the balloon with her, or abandon her to Peter the Great for ever, and still you cannot make any progress, you wake up gurgling a very wrong kind of word, and instantly know that in previous nightmares you have seen the view from Naybury Castle."

Of course we shall not enter into the darker mysteries of this tale; in which a sudden death is recorded, a forger sent out of this kingdom, a lady saved from ruffians, a marriage criticized and put in jeopardy. Month by month we shall watch with eager eyes for the yellow cover that will bring in its tribute of mirth and mystery. As yet we have not seen the heroine, of whom we have heard so much; and until the Queen of Hearts comes on the scene, how could any one pretend to pry into her destinies?

'Sooner or Later' opens lightly and brightly, and we wish it every success.

*Priest and Parish.* By the Rev. Harry Jones. (Rivingtons.)

This little volume is almost entirely a reprint of papers which appeared in *Fraser's Magazine*. The author protests against Dr. Johnson's definition of priestcraft as "religious fraud," and pleads for the recognition of the term as professionally honourable. He claims respect for the true priest as qualified by his "liberal profession" and high aim to be the leader of human thought. He then proceeds to follow the priest in his study, his parish, his congregation, &c., commenting and advising, never without show of reason, and often with shrewd judgment. Mr. Jones inveighs against a slavish use of commentaries in the study, and advocates independent, prayerful thought, together with fearless, reverent investigation, recommending with characteristic common sense "a good lexicon as the chief human help in understanding the Scriptures." He takes occasion to reprimand the exclusiveness which would use God's house solely for public worship and the transaction of necessary business. "It should be," he says, "at stated hours, a retreat for secret prayer, meditation, or study of God's word. It should provide an escape from the vulgar irritation of the world, where the mind of the lonely and careworn might uncoil itself as in the kind sunshine of God's presence."—"In a city where poor Christians are crowded together like swine in a sty, and many a man has no chamber in which his heart may commune with itself and be still, no closet where he can shut the door and pray in secret to his Father which is in heaven, there should be a place of safety, a refuge into which he might turn at some moment of holy mood, and put up a prayer to God under all the soothing circumstances of uninterrupted encouragement which belong to His recognized house."

The author lays just emphasis on the importance of good elocution in the pulpit and the reading-desk. He censures the "religious sensitiveness which makes the priest shrink from the thought of professional assistance in the management of the voice when praying or reading the Scriptures," on the ground that the effectiveness of the divine message depends in

a great measure on the words in which it is conveyed and the manner in which it is delivered. The priest must speak not only intelligently but also intelligibly.

The author pleads for a sensuous ritual on the authority of nature; he could not take higher ground, yet there is danger in the sensuous feeling which not only conduces to piety, but sometimes takes its place. That full choral service "carries away," is but a doubtful argument in its favour. The author's own partiality for the intoning of the prayers scarcely justifies him in his rash statement that an impartial judge would pronounce it both scriptural and natural. Education alone can enable earnest prayer to find voice in that sweet, artificial intoning which forms part of the choral service. Mr. Jones refers the notorious dullness of preaching to the stilted artificial style which so often characterizes it, and the uselessness of sermons to that technical spiritualism in which they abound, and which seems a thing apart from "the common round, the daily task." He is a good preacher, says our author, who can make the cobblers in his congregation patch with more care, and the children spell and sum with more pains, not for fear of losing customers or getting the cane, but simply because it becomes a Christian cobbler and a Christian child to do his best. Another cause to which Mr. Jones attributes the unpopularity of sermons is their length, coming as they generally do at the end of three accumulated services. Why, he says, should those who wish to hear a sermon be never allowed to do so without an hour's previous devotion? Why should those who simply wish to pray be compelled to listen to a sermon when they have done their prayers? And here we take occasion to suggest the expediency of allowing an interval between the prayers and the preaching, a pause of a few minutes which would enable those who might not wish to hear a sermon to leave the church without disrespect to the preacher or annoyance to the congregation, and in which others who from motives of conscience or convenience, could not unite in the church prayers might take their places to listen to a sermon.

Of the priest in the school the author speaks with knowledge and judgment which seem to tell of experience. In fact, the tone of the whole book is that of an earnest, hard worker. The style is good and forcible; the illustrations and similes are not always seemly; they are too homely, sometimes approaching even to coarseness; but the honest, manly purpose which breathes throughout might cover a multitude of faults.

#### NEW NOVELS.

*Sweet Seventeen: a Home and Colonial Story.*

By Arthur Locker. 3 vols. (Chapman & Hall.)

THE prediction with which we closed our notice of Mr. Arthur Locker's first novel has been fulfilled. After more than two years of thoughtful preparation, he has produced a story greatly superior to 'Sir Goodwin's Folly'; and our testimony to its goodness is given with all the more emphasis and satisfaction because in the present state of romantic art we feel that gratitude as well as praise is due to the young novelist who, instead of following an evil fashion, in the hope of winning speedy popularity, holds to the higher and purer traditions of his vocation, and declines to pander to corrupt tastes. Those writers of prose fiction who season their pages with mysterious crime and repulsive vice, should study the modes by which Mr. Locker captivates the imagination of his readers with scenes alike humorous and inno-

cent. Instead of making them endure his characters by rousing a morbid curiosity as to the sequel and result of a startling commencement, he leads them to enjoy his story by inspiring them with personal interest in its characters. From first to last the book is fresh with nature and unconstrained pleasantry. The actors are neither tame nor commonplace; the incidents bear no resemblance to the conventional arrangement of story-tellers; and yet the drama impresses us with a sense of its fidelity to human nature and society in such a manner that we seem to encounter old friends and familiar faces in every scene. Nor is this success the less noteworthy because much of it is due to the writer's prudence in confining his delineations to the kinds of life with which he is thoroughly acquainted. The world described is that of the middle and lower grades of our great middle class—the world of professional men and merchants, clerks, and petty tradesmen; and with such never-flagging humour does Mr. Locker set forth the ways and tempers of the various persons who are made to illustrate this comparatively humble life, that no idle reader will feel aggrieved by the one fault of a tale which runs to more than twice the length of an ordinary novel. Not that it is needlessly spun out, or extended beyond the requirements of art. Its bulk might, no doubt, be reduced here and there by the removal of needless words and redundant sentences; but for the most part it is closely written, and it nowhere contains an episode or a chapter that could have been withheld without injury to the elaborate and peculiar design of the narrative. Still, regard being had to the exigencies of busy people in these bustling times, the book is too long; and if it should fail to attain wide popularity, the failure will be due to its quantity rather than its quality.

Sweet Seventeen, the heroine of the drama, is a young lady of humble parentage and very humble connexions, who has been adopted by a Finsbury Square physician, Dr. Rippingille; and much of the reader's interest is found in overlooking her love affairs, and conjecturing which of her three lovers will eventually win her hand. All the circumstances of this young person's life whilst she remains under Dr. Rippingille's roof,—her humble relations in Tiverton Street, Pentonville; the character of her benefactor; the unselfish goodness of his daughter, Miss Rippingille; the doctor's dyspeptic footman, who studies homœopathy in the hall whilst his master practises allopathy in the consulting-room; the rival suitors for the young lady's hand,—are excellently portrayed. The Shankses of Tiverton Street, Pentonville, are inexpressibly ludicrous. Capital, also, are the experiences of Vincent Carnaby, the Oxford first-classman, who enters on a commercial career after quitting the university, and learns in the rude school of a counting-house, that book-keepers and clerks have an intellectual standard of their own, by which they measure and judge their social superiors. In the whole range of prose fiction, nothing can be found more broadly comic and essentially truthful than Mr. Locker's sketches of Messrs. Gatty and Gubbins, and their intercourse with Vincent, in the counting-house of that opulent firm, "Tidd, Washburne & Naylor." An equal degree of special knowledge is exhibited in the Australian scenes, whence Richard Garland comes to London in search of "Sweet Seventeen," and whither she is carried at the close of the last volume, when the plots and counter-plots have all been thoroughly worked out, and old Capt. Parkinson has made full atonement for the lawless deed which, after a lapse of many years, becomes the motive power of the puppets who play their well-con-



trasted parts in Mr. Locker's ingenious and complicated story.

*Archie Lovell: a Novel.* By Mrs. Edwards. 3 vols. (Tinsley Brothers.)

A brisk, lively, and thoroughly readable tale, belonging to a low school of romantic art, 'Archie Lovell' will hit the taste of a particular sort of not fastidious readers, and would have had a chance of a somewhat wider success had the author corrected her proofs with a jealous eye for grammatical slips and blunders of carelessness; or, better still, had submitted her work to a competent and careful hand for requisite emendation. Though revision would have been powerless to remove the false theory and Bohemian sentiment that are worked into the warp and woof of its texture, any intelligent and conscientious reader for the press would have greatly reduced the number of solecisms and inconsistencies that disfigure the opening chapters of the work. At the outset the reader is taken to the sands of a French seaside place, where the "typical people of Morteville are assembled beneath the light-house at the extreme end of the pier; *inter alia* (!) Mrs. Dionysius O'Rourke, Mr. Montacute and his daughters, the literary element, Captain Waters, and old Mrs. Maloney." On the next leaf the author tells us that Mrs. O'Rourke "had been married twice," and proceeds to describe the lady's three husbands, of whom "the third and present one seemed to be viewed, both by his wife and by her friends in the light of a butler." Of the lady herself it is observed, in language that must be commended for expressiveness rather than purity, "*Barring the adventitious circumstances of seventeen stone of solid flesh, the ineradicable Tipperary, and an undue tendency to gorgeous yellow satin and birds of strange plumage in the matter of dress, she was really an entertaining, and, on the theory of Joe Gargery, a fine figure of a woman.*" Of Captain Waters, "it was believed, also, that *some one* thought they had once seen him in Italy robbing a church with the Garibaldians," and his malignant speeches are described as having "that quintessence of flavour which only education and refinement *knows* how to prepare for the palate of civilized man." These are but a few of the passages which Mrs. Edwards might improve in the first chapter, before printing a second edition. And throughout the book similar mistakes occur. Having in her description of Robert Dennison remarked, "Now for the features which really constitute a human face (the rest are but adjuncts), the lips and eyes," she throws aside this questionable view in the very next paragraph, which enumerates the personal attractions of Gerald Durant, of whom it is recorded, "His nose and mouth were of the cast Vandyke has taught us to identify with our weakest race of kings; and his chin—at once the characteristic, the index of every face—was characterless." It would be unfair to the author to think she meant to say what her words imply,—that Gerald Durant's chin was the index of every one's face. So, also, when Mrs. Edwards speaks of Robert Dennison's expression as being "more adamant than ever in the brilliant moonlight," we may charitably assume that "adamantine" is the word which she would use upon reflection.

The writer's object appears to be the vindication of Bohemianism as a state of society favourable to generosity and truthfulness of character; and to enforce this original and rather startling view respecting a kind of life which we are inclined to regard as singularly productive of meanness and falsity, she successfully exerts herself to make the reader take a

strong personal interest in the impulsive, wayward, truth-loving Archie Lovell, who has breathed the atmosphere of Bohemia from her infancy till she becomes a cause of scandal to the leaders of the English set at the French watering-place pointed at under the name of Morteville. A beauteous, high-spirited, outspoken girl, the granddaughter of an English peer, and daughter of an impoverished English clergyman, Miss Archie has been reared in continental studios, and has gathered from them other accomplishments besides knowledge of Art and proficiency with her pencil. She delights to shock the taste of Mrs. O'Rourke and party by flagrant and ludicrous improprieties. She smokes cigarettes in public, walks out in her father's hat and coat, and from her seat on the garden-wall of the house in which her father lodges she exchanges pleasantries with gentlemen who are total strangers to her. Wherever she encounters respectable people, or Philistines, as such persons are termed in her vocabulary, she forthwith proceeds to "take a rise" out of them and make them stare at her astounding violations of social decorum. In a railway carriage she frightens two formal English ladies almost into fits by singing songs at the top of her voice. Here is Mrs. Edwards's account of her darling's behaviour on the London and Folkestone line: "And then, though she was in reality all but crying, Miss Lovell began to sing aloud: French songs, Italian songs, anything that came into her head; and she ate more fruit than was good for her, throwing the stones away with reckless rapidity through the window; then she put her feet up on the opposite seat, leaned back her head and looked at her fellow travellers with something of the expression she had been wont to assume towards Mesdames O'Rourke and Maloney at home. The instincts of Bohemianism were deep-rooted, almost like religious convictions, in Archie's heart. Ever since she could think at all she had had a vague sense that respectability, Philistines, 'grocers,' and her father, were on opposite sides, consequently, that it was for her to do battle with respectability." To heighten the effect of the personal graces and moral excellencies of this terrible little damsel, Mrs. Edwards attributes the most odious and repulsive natures to the outwardly decorous O'Rourkes and Company with whom Archie wages war, under the very erroneous impression that they are representatives of the respectability which she hates. In this part of her picture the author indulges in caricature even more strongly than in her delineations of Archie's merits. The English society of Boulogne doubtless contains a large percentage of black sheep, but it is not so sottish and coarse and inhumanly malignant as Mrs. Edwards imagines; and in so far as it corresponds with her descriptions, it offends through Bohemian temper, rather than by qualities consequent upon its strivings after respectability. But though we differ from the writer's estimate of the kind of society which sowed the seeds of selfishness, ingratitude, and hypocrisy in Becky Sharp's nature, we can testify to the vigour and strong interest of the concluding portions of the narrative which tell how Archie Lovell was reluctantly carried over from the side of life for which she was too good, and was safely landed in the ranks of the Philistines. Gerald Durant's arrest on a charge of murder, and the subsequent investigation in a police-court, cannot be extolled on the score of originality; but in all that immediately concerns them, Mrs. Edwards proves herself to be a novelist of more than average power. Archie's share in the legal inquiry is told spiritedly, and in such a manner that the reader parts with the young lady on the best

of terms, and experiences lively satisfaction in seeing her a respectable woman married to a prosperous and highly estimable country gentleman.

*Hena; or, Life in Tahiti.* By Mrs. Alfred Hort. 2 vols. (Saunders, Otley & Co.)

HAD MRS. Alfred Hort honestly endeavoured to describe the social aspects of Tahiti, she would have found readers whose curiosity about life in that loveliest of Pacific islands would have disposed them to deal tenderly with her artistic and literary shortcomings, and even to judge her still graver offences with leniency. But as 'Hena; or, Life in Tahiti,' regarded from its most favourable point of view, is merely one of those foolish novels that are annually published, in obedience to the dictates of personal vanity rather than in compliance with any genuine public demand for worthless literature, it is more than probable that the author will hear some hard truths about the least creditable features of her work.

The first chapter of the story introduces the reader to the natives of Papeete, the principal district of Tahiti, and also to the distinctive graces of the author, who describes the Tahitian "pareu" as being a piece of printed cotton, "which is wound round the waist, and replaces the necessity of pantaloons," and who remarks of the wearers of this simple costume, "When excited, or inebriated, they have a decidedly savage appearance. Their heads, shoulders and bodies decked fantastically with green vines, reminding one forcibly of groups of wild bacchanalians as represented in the paintings of the 'Roman Period.'" In recognition of their finer qualities, Mrs. Hort says:—"Towards each other the natives are generous and lavish to a fault; 'share and share alike' appears to be their motto and maxim, which they act up to from puffs at a straw cigarette, alternating between a group of men and women, down to the pig in preparation for their meal." That we may feel ourselves quite at home with the swarthy children of Papeete, we are informed, in sufficiently clear, though scarcely faultless, language, "They have frequent recourse to ablutions, the bath being a luxury common to all, its delights unknown out of a tropical clime. Bathing takes place in the open river; whilst preparing for the plunge and dressing occur under some friendly tree, whose wide-spreading branches protect the bather from the too-powerful rays of the sun, as well as the gaze of stray passers." It is whilst they are thus taking a river-bath that Hena, the lovely child of a Tahitian girl by a French officer, and her especial friend Taai, a native of pure blood, are surprised by Mr. Seymour, an English visitor to the island, and his friend De Lorme, a pleasure-loving Frenchman, who has recently come out to the settlement to fill a government office, and occupy "a cottage in a pretty little suburb, called St.-Emilie, comprised of one long rural lane." The sight of Hena in the clear stream so completely upsets young De Lorme's prudent resolve to hold himself aloof from native women, that, maddened by what he saw through "that part of Hena's dress which must have been torn in the exertion of bathing, disclosing some portion of her form," he determines to make her charms his property at any cost short of marriage. But before he has effected his purpose, the discovery that Hena is his half-sister causes a sudden relinquishment of an intention which would have resulted in failure or incest. "To think, Seymour," exclaims De Lorme to his English friend, "that she is my own little sister after all! Has my father not acted infamously in thus abandoning such a child? I could almost curse



him for the barbarous act."—in response to which filial sentiment from a disappointed seducer, and in concession to circumstances which we are thankful to say there is no occasion for us to recapitulate, Mr. Seymour—the type of English culture, manliness, morality, and material prosperity—undertakes to provide for the wretched little Hena by making her his wife. All this is absurd and unpleasant enough; but that which follows is even more ridiculous and nauseous. Unable to achieve a complete victory over his abortive passion for Hena, De Lorme determines to search for a mistress whose shape and colour and grace may remind him of his sister's charms. If he cannot clutch the desire of his heart, he will at least have a fruit of the same fragrance and flavour as the forbidden. After vainly hunting for a girl with a stronger resemblance to Hena, he at length takes as a temporary wife a Tahitian girl whose eyes remind him of his sister's. Not only does he thus make his arrangements for private enjoyment, but he actually tells his brother-in-law what considerations guided him in the selection of a new mistress. "You," he exclaims to Arthur Seymour, "have obtained a wife, without the slightest manoeuvring, for whom I would have risked my reputation, my future, to call mine. I have hunted everywhere for such another Hena in vain; the young girl now under my protection I took because I fancied her large black eyes resembled hers." In what manner does Mr. Seymour respond to his friend's, his brother-in-law's, communication? Does he knock him down out of hand, or kick him, or throw him out of a window, or horse-whip him within an inch of his life, or with a self-command that would be more prudent than commendable under such circumstances turn away from him in disdainful silence, mentally renouncing him for ever? No:—the interview between the brothers-in-law is continued in the friendliest spirit; and before its termination Seymour renews his offers of assistance to De Lorme. On getting through this interview, which occurs at the beginning of the second volume, our countryman's dishonour affected us so acutely that we lost no time in dropping his acquaintance and the book that had brought us together. Where can Mrs. Alfred Hort have gained her notions about English character? How came she to imagine that such a book as hers could prove acceptable to any class of readers, even to the not hypercritical or over-squeamish devourers of season novels?

*Goethe's Letters to Leipzig Friends.* Edited by Prof. Otto Jahn. Translated by Robert Slater, Jun. With Three Lithographed Portraits. (Longmans & Co.)

WE are slow to perceive the reasons which have induced Mr. Slater to undertake the present translation, and still more slow to appreciate the way in which the translation has been made. Seventeen years ago, when Germany was celebrating the hundredth anniversary of Goethe's birth, Prof. Jahn's collection of the Letters to Leipzig friends, preceded by a sketch of Goethe in Leipzig, had much interest for Leipzig. The book has since been used by Goethe's many biographers. Some of the letters must have seemed unimportant—even to the first Leipzig readers. We fear that this will be the present verdict of English readers on the majority. Then Mr. Slater is not always either easy or accurate. In the prose parts of the book he is perhaps more accurate than easy, but his attempts at verse are lamentable in both respects. Surely it was not necessary for him to compete with all the poets, great and small,

who have translated Goethe's Songs and Ballads; for, even if the Letters were not to be found complete except in this volume, the "Leipzig Songs" are included in every collection of Goethe's Poems. Mr. Slater not only ruins the graceful turns of the original, but he sometimes conveys a meaning exactly opposite to the poet's meaning. Some of Goethe's songs are warm enough without being made "prurient," a word which Mr. Slater brings into one poem quite unnecessarily, and as unnecessarily proceeds to justify. For this he asks our kind indulgence. We much regret that we must withhold it. Of course we do not mean that this volume is devoid of interest, or that many of the letters are not valuable. Dramatically the collection is good, as it carries us from the early period of Goethe's "wild youth" to the staid sobriety of his ripened manhood. And there are passing allusions to events in the poet's life of a biographical significance; views and opinions thrown off easily from a great mind, and affording sudden glimpses into its recesses. But these are few in comparison with the even, business-like tenor of most of the later letters, while the reckless frolic of the early ones soon shows a sameness. Nothing is more remarkable than the change from the fullness of the early letters, the exuberance of words and spirits, to the curt sentences composing what Germans call Goethe's Privy Council style. Instead of growing garrulous in age, like Nestor, and other old men without Nestor's wisdom, Goethe seems to have exhausted that vein in his youth, and to use fewer words as his words become more precious. Lord Houghton was telling the Cambridge students the other day that Goethe refused to explain something in 'Faust' to a young man, on the ground that the young man would understand what was written in youth more easily than the old man could recall such distant memories. One of these letters has a passage of similar import:—

"The questions as to 'Wilhelm Meister' I should prefer replying to orally. In the case of works like this, the author may have proposed to his own mind what he pleased, but there will still always remain a necessity for a sort of confession, of which he can scarcely render any account even to himself. The style will always present certain defects, and the author may thank God that he was able to infuse so much of sentiment into his work that feeling and thinking men were found who laboured again to evolve his ideas. The critique in the *Journal of General Literature* is certainly very unsatisfactory to any one who has himself thought over the work, but still it is not without value, when regarded as a solitary expression of well-considered opinion. More might certainly have been expected of a critique, particularly of one so late in appearing."

—There is nothing about *well-considered* opinion in the original, Mr. Slater.

How unlucky it was Goethe could not have his youth back again, as the poet asks in the prologue to 'Faust,' in order to answer these questions. He is by no means chary of his opinions when he writes to his early friends and early loves, to Riese, and Schoenkopf, and Oeser, and the daughters of the two latter. By the way, why does Mr. Slater turn Käthchen into Kitty? We know Goethe's loves and heroines by their German names, not by English equivalents of their abbreviations. What should we say to any one who made Gretchen into Maggy? It is to Frederika Oeser that Goethe pours out this string of sentiments at which he would have shuddered some years later, though the spirit of them clung to him through life:—

"Thank God we have again peace! Of what use is all this cry of war? Yes, if it was a poetical style, with a fund of wealth, of allegory, sentiment,

and so forth. Then, indeed, there would always be fish to land. But nothing besides an eternal thunder of battle, the fire blazing from the warrior's eyes, the gilt hoof splashed with blood, the morion and plume, the spear, a few dozen monstrous hyperboles, and a perpetual ah! ha! when the line cannot be completed, and when it draws its slow length out—all this together is unbearable, Gleim, and Weise, and Gessner in one short poem, and enough to satiety of all else. It is a thing that fails altogether to interest; a wish-wash that only serves to pass the time. Forced pictures,—because the versifier has not seen nature; eternal repetitions,—for a battle is always the battle; and the situations are old used-up ones. And what does the victory of the Germans concern me that I should listen to the shouts of joy? Why, I can shout myself. Make me feel something which I have never felt—make me think of something which I have never thought of—and I will give you praise. But noise and shouts instead of pathos,—that does not suit me,—tinsel, and nothing more. Then there are in R. pictures of rural innocence which might be apt if applied to Arcadia; under the oaks of Germany no nymphs were born as under the myrtles in Tempe. And what in a picture is most insufferable is its want of truth. A fable contains its modicum of truth, and must contain it, or else it is no fable. And when the subject is so hashed up one grows afraid. Our friends think, then, the outlandish costume must produce effect! If the piece is bad, of what use are the fine clothes of the actor? When Ossian sings in the spirit of his times, I can willingly employ a glossary explanatory of his costumes, and can willingly give myself much trouble to comprehend it; but when modern poets strain their wits to present their poems in an old dress, it does not suit my humour to strain my wits to translate their lubrications into modern language."

Most of Goethe's later letters in this volume are addressed to Friedrich Rochlitz, and are written in the character of manager of the Weimar Theatre. As such, Goethe says on one occasion that he has struck out of a play of Rochlitz's a few jests on philosophers, for fear of their making the common people jeer at something which they do not understand, but which they ought to reverence. He also gives some details about the performance of 'Faust,' which are curious even now:—

"It is praiseworthy on the part of the Germans that they did not require the work to be distorted, so as to be able to tolerate it upon the stage. The French were obliged to metamorphose it, and to lavish much strong spice and pungent ingredients on the sauce. According to the information which we have had given us, we can understand how it was that the jumble should have produced so much effect there."

On the next page we read that the performance of it in Germany was not satisfactory. The students at Leipzig applauded it so violently that the Dresden authorities forbade its being repeated, and Goethe himself was opposed to its being played, saying that the Devil ought not to be painted on the wall. Mr. Slater exaggerates the applause of the Leipzig students by telling us that it was found necessary to prohibit the play from being repeated in Dresden. Yet if, owing to the wording of German writers, it was not evident that Dresden referred to the authorities, not to the place of performance, the context should have kept the translator from such a blunder. Mr. Slater ought to have paid more attention to the context throughout. Many allusions which have a meaning to students of Goethe, and which would be clear to Germans, need an explanation for the English public, and instead of some of them being omitted, Prof. Jahn's notes should have been supplemented. To parody words quoted already, more might have been expected of a translation, particularly of one so late in appearing.

*International Policy. Essays on the Foreign Relations of England.* (Chapman & Hall.)

THIS volume contains six essays by Fellows of Colleges at Oxford, and one by Mr. Hutton, a barrister of Lincoln's Inn, all professedly based on the principles of Positivism. These principles, as stated by the essayists themselves, are the following: First, the international relations of mankind are a fit subject for a systematic policy. Secondly, such systematic policy is to be based on the acceptance of duties, not on the assertion of rights, and ought to have a moral, not a political or purely national foundation. Thirdly, the arguments respecting such policy are in all cases to be drawn from considerations of a purely human character, as alone susceptible of legitimate and profitable discussion. Starting with these propositions, every essayist is allowed freedom in other respects in dealing with his subject, and we are told not to look for perfect agreement among the essays, but to think their writers attain their object if they "arrive in the main at convergent conclusions."

The aim of the first writer is to show that "the leadership of the human race is vested in the West." By this the reader is to understand not in America, "which cannot be," we are told, "in any sense a guide or a model for the Western statesman or thinker," but Western Europe, that is, France Italy, Spain, England and Germany, which are to form "a hegemony for the service and advancement of humanity." In order to arrive at this "hegemony" an eliminating process is gone through as regards other countries and regions. Africa, Asia and America are struck off at once as being too big and too foolish to manage themselves even. Africa and Asia, we are told, stand in a "passive and receptive attitude," an assertion singularly belied by certain persons of African descent, such as the contumacious Theodore of Abyssinia, and the negroes in Jamaica, and by the whole body of Turks, Wahabias, Afghans and other Asiatics, whose attitude, though it may be described as "receptive," is certainly anything but passive. America, as "the offspring of a period of negation and dissolution," "the offspring, too, of a nation which (alas, poor England!) is not by its antecedents, or by its present condition, qualified to take the lead in human affairs," must, "like the vast Polytheistic empires of the East, renounce any claim to the direction of others." As to Russia, her "exclusion is a cardinal point" with this politician, who thinks the Sultan has a better right to sit in the conclave of the Hegemony than the Czar. The Christianity of Russia is of no value; it was never "brought within the discipline of Catholicism," and a nation "only just clear of serfage" cannot direct those that have long been free." The religion of Turkey, on the other hand, would make this philosophic writer wish for her admission among the directing nations of what once was Christendom till essayists found out a better name for it. But for reasons which he does not care to mention, the essayist regretfully avows that Turkey cannot be admitted into the Hegemony. Still he contends that her freedom of initiative should be scrupulously respected, that is, we suppose, that she should as long as possible continue to oppress Christians, and make an Inferno of the fairest regions of the earth. Having chosen the Great Council of the human race, the essayist proceeds to assign the presidency to France, France that has inherited so much from Papal Rome, France that took the first place in the Crusades,—a fact which we are surprised to find reckoned here to her advantage, since it was against that religion she fought, which we have

just been told almost entitles Turkey to a seat in the Great Council.

Of the remaining four representative nations, Spain seems to have enlisted the warmest sympathies of this writer. Some years ago, he "urged on the English Government and nation the restitution to Spain of Gibraltar." Strange to say, the Government and nation have remained deaf to this sage advice; but the philosopher continues to urge his country "to restore to its due honour and importance the Latin, Southern, and Catholic Spain." Regarding England, the views of this impartial writer may be summed up in the following extract:—

"We who urge on England a more moderate and more just estimation of herself, who urge her renunciation of any claim to be the first nation of the world, her acceptance of the secondary position accorded her by the whole of past history, who urge on her, lastly, to throw away the language of self-assertion, and concentrate her attention on her international duties,—we cannot be expected to hold a different language in relation to her great colony. We cannot recognize as valid in America claims which we reject on behalf of her parent."

With this pleasant advice we close the first essay, more dazzled than directed by its light, which resembles that of a Congreve rocket rather than a guiding star.

The main object of the second essay, 'England and France,' appears to be the glorification of France and the French Revolution, and of the ideas disseminated by that event.

The third essay, 'England and the Sea,' impeaches this country for erecting "upon a basis of violence and injustice a maritime supremacy incompatible with the orderly and peaceable development of European civilization." Of course a brief abstract of our naval history is inevitable with such a design. A good deal is said about Cromwell, who, "though his morality was tainted by his theology," was capable of large views and doubled the national fleet with a deliberate scheme "of building up a maritime and colonial empire." This idea was grasped by the people after the victory of La Hogue, and carried out by the elder Pitt. "The younger Pitt lived to be a curse to his country and to Europe." In the war which he directed against France our aim was only to get a share of the plunder for ourselves. In short, the case is made out against England, and all that she can now do is to make restitution, and the first thing is, of course, to restore Gibraltar, which is the *bête noir* of these Oxford philosophers. There is the more reason for giving it up because Spain, which is rapidly rising to be a great power, will certainly take it by force next time it suits her to claim it! Apropos of this, the essayist pours out the vials of his wrath upon Mr. Ford and his Handbook, Mr. Roebuck, and others who have the misfortune to differ from him.

'England and India' is the title of the fourth essay, as 'England and China' is of the fifth, and 'England and Japan' of the sixth. We read, "All who would rightly understand the state of this Asiatic question must regard our position in India, China and Japan respectively as forming points in an orderly series." "The India of yesterday is the China of to-day, and the China of to-day the Japan of to-morrow." Not so, we reply, unless the writer is prepared to prove that the man who has surfeited himself with eating a whole pudding to-day, will eat another to-morrow, and another the third day.

The fifth essay gives a description of China as far removed from the truth as the ridiculous figures we see on China jars are unlike nature. Mr. Bridges, following the spirit of this series of essays, commences by endeavouring to show

that England has displayed "gross ignorance," the spirit of "a buccaneer or pirate," "brutal greed and violence," "shuffling evasion," and "violence, greed and fraud," throughout her dealings with China. The Chinese Government, on the other hand, has acted in a way that redounds to its eternal honour. The only Europeans whose dealings with the Chinese are at all praised by the essayist are the Jesuits, of whom he thus writes: "The wise and broad views of the Jesuits, who had permitted the worship of Heaven, the worship of Confucius, and the worship of the dead, as pardonable, nay, as salutary, appendages to Christian doctrine, were counteracted by the narrow intolerance of the Dominicans who succeeded them, men who, like our own Protestant missionaries, would admit of no such compromise." So, according to the new school of philosophy, lying and deceit, if objectionable elsewhere, are laudable in the matter of religion! Further on we come to the panegyric on the Chinese system, which is said to be "a simple and ancient civilization, with thoughts and hopes narrower, certainly, than ours, yet still with a moral standard, with a theory of life and duty which we should do well not to despise." The panegyrist warms as he proceeds, and breaks out into rapture in describing the Fetichism of Confucius, from which springs, he tells us, "a rich growth of noble precepts, of glorious memories, of heroic lives, of sacred traditions." "Pernicious nonsense!" is the proper reply to this rhapsody; and indeed the only possible excuse that Mr. Bridges can have for indulging in it is that he has evidently never been in China, and has no practical acquaintance with the people or the country. Let us take the test which he himself proposes for religion, "its power to give calm or comfort in the time of death." If running away in battle, and committing suicide rather than face an enemy, or any great danger, be the sign of the calm or comfort which Confucianism gives, then has the essayist strong evidence on his side. But let us adopt a more general test, and judge of Fetichism by its fruits. Is there any country in which such oceans of blood are shed, such fiendish cruelty practised, such all-pervading corruption and swinish depravity exhibited as in China! Among other nations the executioner may have slain his thousands, but among the Chinese the victims have been millions; for if one mandarin, Yeh, boasted of having decapitated 70,000 human beings, what must have been the slaughter during the last quarter of a century throughout the empire! A host of authorities might easily be cited to show how debased the Chinese have become under the teachings of that Confucianism which Mr. Bridges so extols, and which has so well been described by better judges as "puerile and unattractive," and containing "un grand nombre de banalités." But it is sufficient to sum up, in the expressive words of the author of 'The Chinese Empire in 1849,'—"The national mind has become 'infinitely vicious.'" Mr. Bridges ought to know that the masses in China are the slaves of ridiculous superstitions, while "all cultivated Chinese are theoretically and practically atheists," though they cannot stifle "a belief in a supreme, intelligent, rewarding and punishing Power, with more or less of will and personality." Is Atheism, then, the faith, the tranquil, firm conviction that Positivism supplies? Is it the genius of Atheism that the essayist adores in the person of China's great sage, who is declared by him to be "the most perfect type of morality, that is to say, of perfect manhood, that has ever yet commanded the general veneration of mankind?" If so, it is useless to argue, and better



to take leave at once of this great sage, or "budge doctor," as we should term him, and his Oxford disciple.

The sixth essay pursues the same line of argument as the two preceding, but in a more moderate tone. The seventh essay, 'England and the Uncivilized Communities,' which seems to us the best in the book, lays down principles for our colonial policy to which there is little to object.

#### OUR LIBRARY TABLE.

*A Paper upon the Remains of Man and Extinct Mammalian Fauna, found at Eynesbury, near St. Neots, Huntingdonshire.* By George Dawson Rowley. (Trübner & Co.)

THE ossiferous gravel on the banks of the river Ouse, wherever it can be excavated, is found to contain pre-historic relics of various kinds, and therefore demands the attention of landlords and other local residents, who may be able to rescue instructive remains from neglect or destruction. Mr. Rowley obtained a cinerary urn, a couple of querns, an article of bone, and the antler of a reindeer, from the above neighbourhood, and makes the most of them for his paper. As this, however, contains nothing new or notable, it must pass from our hands with a hope that Mr. Rowley will find more antiquities and learn more geology. It is rather singular to find an Englishman quoting from a Frenchman (Louis Figuier) a fact which the said Frenchman got from an Englishman. Still, whatever Mr. Rowley has to learn, we learn some few facts from him; and every man who adds to the common stock of facts so far deserves attention.

*The Book of Dates; or, Treasury of Universal Reference: comprising the Principal Events in all Ages, from the Earliest Records to the Present Time.* With Index of Events. New and Revised Edition. (Griffin & Co.)

OF the two parts into which this compilation of dates is divided, the first notices, "in synchronistic order," the principal events of all the countries and races of the world, and the second mentions the same occurrences in alphabetical order. This method has its special advantages; and if the ordinary student required in a Book of Dates a synopsis of universal history, the plan of this volume would as nearly as possible meet his wish; but since the majority of readers who use dictionaries of events refer to them for the facts bearing on a particular subject, much oftener than for a general survey of the events of an epoch, we question if the editor has adopted the best plan. The Index enables the reader without difficulty to ascertain the particular date of almost any fact; but on referring from the index to any table in the first part for further information about the point of interest, it is sometimes no easy task to pick out the required lines of notice from the mass of other notices in which they are set. Haydn's method of grouping his dates under the subjects to which they refer is a far more convenient system of classification for literary workers and students. The scheme, however, of this work has been carried out with conscientious care, and the book may be confidently commended to those who think that the possession of such a volume would lighten the labour of historical study.

*Salus Mundi Summa Lex; and other Essays.* By R. W. Ferguson. (Macintosh.)

THESE are five essays in this little volume, viz., on the subsidiary aims of the Mosaic law, the connexion between science and revelation, the judicial faculty as applied to theology, Romanism, and the relation existing between the Sabbath and the Lord's Day, which were written to be read at a clerical meeting. The first is evidently thought to be the most important and valuable by its author. Some ideas in it are just; as a whole it is most unsatisfactory, containing principles inconsistent not only with the attributes of God, but with any worthy adaptation on His part of means to an end. Bishop Shuttleworth has illustrated a few of the particulars in it in a masterly style, and the writer might have learnt something from him. The other essays are brief and perfunctory, with the exception of that on Romanism, portions of which are good.

The general impression which a perusal of the whole leaves upon the reader's mind is, that difficult subjects are handled very inadequately, that the author has a narrow theological creed which underlies and regulates his apologetic discussions, and that he has an antiquated view of a goodly portion of the Old Testament. His judicial faculty cannot be praised. Thus he allows that many events in the Mosaic creation are in apparent variance with the present theory of the solar system; but all he has to say is, "perchance clearer knowledge may reconcile the discrepancy." In relation to the subject of the last essay, the writer should have perused the chapter which Milton has upon it in his treatise on "Christian Doctrine." His bias is seen throughout in the manner he speaks of recent criticism, against which he shuts his eyes like many others, contented to take refuge in modes of thought and time-honoured traditions which reflecting men have shown to be worthless.

*The Thames illustrated by Photographs. First Series. Richmond to Clefden.* (Marion & Son.)

THIS is a very pleasantly illustrated gift-book, comprising, with lightly-treated notes of the literary sort on the localities in question, some admirable photographs from well-chosen points of view on the banks of the Thames. Among these are Richmond Bridge, and the world-famous view from Richmond Hill, a very striking representation from Teddington Weir. Thames Ditton renders a pretty subject. The now destroyed bridge at Hampton Court is well recorded here. Magna Charta Island, Walton Bridge, Maidenhead Bridge, and Windsor Castle, with two capital views of Clefden, of which one, where the mansion looks over the unbrage, is very good, are among the materials of this elegant trifle.

*Washed Ashore; or, the Tower of Stormont Bay.* By W. H. G. Kingston. Illustrated. (Jackson, Walford & Hodder.)

ALMOST every boy knows the manner of Mr. Kingston, so we need write no more on the literary qualities of this book than that it is equal to its forerunners by the same author. The illustrations are much below the average of modern boys' books.

In this age of examinations the meritorious *Analysis of English History*, by W. C. Pearce and S. Hayne, LL.B. (Murby), may be found of great service. It is not so well adapted for a reading-book as for a companion to a larger work, the matter being very condensed, and arranged in disconnected paragraphs, with an appropriate heading, in striking type, to each. Under these several headings are comprised all the main facts of each reign, expressed in a concise but distinct manner. A good deal of accurate constitutional information is given from Hallam, the genealogies of royal families are clearly exhibited, and tabular statements are appended of the battles of the Wars of the Roses and the Great Rebellion, with the commanders on each side and the issue of each engagement. The social condition, dress and literature of each period are well described.

#### BOOKS FOR CHILDREN.

*Emma and her Nurse; or, the History of Lady Harewood. And The Mother's Grave.* By Mrs. Cameron. Illustrated. (Houlston & Wright.)

THE prospects of the children's season are gloomy. The excessive production of literary toys for the play-room and nursery, that has covered our table with piles of ornate volumes in the Novembers of past years, seems about to be followed by a period of comparative dullness and stagnation. What the next few weeks may have in store for us, we cannot confidently predict; but at present the dealers in "juvenile literature" have failed to give those signs of enterprise which we expect from them on the advent of Christmas. Instead of new stories, some of them send us reprints of old tales, for which little in the way of commendation can be said, save that they were popular and sold well in former years. The editor of this volume assures us that upwards of seventy thousand copies of these stories by Mrs. Cameron have at some time or other found purchasers. If this be true, surely the world has had enough of them.

*The Story of Little Henry and his Bear Booby: a Tale of Dinapore.* By Mrs. Sherwood. Illustrated. (Houlston & Wright.)

HERE we have the reprint on toned paper of a story the popularity of which may be estimated "from the fact that upwards of two hundred and fifty thousand copies have been sold of the copyright or author's edition, besides large numbers of pirated and imperfect copies." A work so well and widely known needs no further introduction to buyers of literature for children.

*Pleasant Rhymes for Little Readers; or, Jottings for Juveniles, affectionately inscribed to the Children of England.* By Josephine. (Houlston & Wright.)

THE author of 'Our Children's Pets' has produced a welcome collection of nursery rhymes, in which she endeavours to inspire children with compassionate thoughtfulness for miserable and helpless creatures. Here and there Josephine shows a tendency to write above the intelligence of average little children; but her verses are so superior to most compositions of their unambitious kind, that we have much pleasure in telling papas and mamas to buy them.

*Charles Lorraine; or, the Young Soldier, drawn from Scenes of Real Life.* By Mrs. Sherwood. Illustrated. (Houlston & Wright.)

AN unfavourable specimen of its author's style and capacity to write wholesome stories for comparatively untaught people, this sketch of a young soldier, whose early death was mainly due to intemperance, has no qualities that justify its republication.

*Johnny Jordan and his Dog.* By Mrs. Eiloart. With Illustrations. (Routledge & Sons.)

Mrs. Eiloart's new story for the play-room narrates the practical jokes and wild pranks of a set of village schoolboys, who, notwithstanding the boisterous fun and mad merriment of their early years, turn out very useful and respectable men. The humour and spirit of the book accord with the mirthful and thoroughly wholesome tone of 'Ernie Elton' and 'Ernie at School,'—two books which induced us in past time to speak of Mrs. Eiloart as possessing in a high degree the qualities requisite for an entertainer of laughter-loving boys and girls.

*Tom and the Crocodiles.* By Anne Bowman. With Illustrations. (Routledge & Sons.)

ON the approach of Christmas we have been taught by the experience of several years to look for a new volume of prose fiction for children from Miss Anne Bowman, a writer whose special powers have strengthened with practice. On the present occasion the lady transports a family of gentlepeople—papa, mamma, and a bevy of children—from the neighbourhood of London to a charmingly picturesque island in the West Indies, where they have strange adventures and experience notable vicissitudes. On this well-chosen groundwork Miss Bowman has built up a tale that little people will read with interest and implicit trust in the truthfulness of its representations.

*Helen in Switzerland: a Tale for Young People.* By the Hon. Augusta Bethell. With Illustrations by E. Whymper. (Griffith & Farran.)

ALIKE clever at delineating good girls and naughty girls, the author of 'Maud Latimer' tells us yet another story with her customary freshness and good feeling. Mr. Whymper's pictures of The Chamois-Hunter, The Lion of Lucerne, The Castle of Chillon, and The Ice Cave of the Grindewald Glacier add greatly to the attractiveness of the volume.

*Gerty and May.* By the Author of 'Granny's Story Box.' With Illustrations by M. L. Vinning. (Griffith & Farran.)

A brief announcement says, "The sayings and doings of the children in this story are real doings and sayings of little ones known to the writer." Gerty and May are such delectable little girls, and their sayings and doings are set forth in this pleasant narrative as so agreeable and satisfactory, that we are glad to hear they are not mere creatures of imagination. Whilst their papa and mamma are in India, Gerty and May are brought up in an English village near the sea by a certain Aunt Emmie; and



the intercourse of the three is excellently set forth in this volume, which may be found of service as a book for beginners in the art of reading, who are being led onwards from an imperfect knowledge of words of one syllable to a first acquaintance with words of two syllables.

*How Peter's Pound became a Penny.* By the Author of 'Dick and his Donkey.' (Seeley, Jackson & Halliday.)

THE moral of this well-meant and well-illustrated story may be inferred from its title. Honest, right-minded Peter, through falling into bad company at a village fair, loses or makes away with nineteen shillings and elevenpence of the sovereign which he had resolved to spend on a donkey and panniers for his mother; but in return for this material misfortune, he gains a large accession of modesty and a salutary dislike of idle associates. "He was," observes the moralist at the end of the tale, "a wise man who has written 'Much better is it to get wisdom than gold, and to get understanding rather than silver.'"

## LIST OF NEW BOOKS.

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## LITERARY COPYRIGHT.

6, St. James's Terrace, Nov. 14, 1866.

FINDING that during my absence from England the subject of literary copyright as between our own country and the United States has been occupying public attention, first at the Social Science meeting in Manchester, where it was introduced by Mr. Anthony Trollope, afterwards pretty generally in the London press, I am induced to say a few words about the state in which I found that question in the minds of authors, publishers, and legislators in America, and (so far as a man could learn such a fact in travelling over 10,000 miles of American ground, and mixing with all classes of the people) how it stands, generally, in the minds of the reading classes. On the whole, I think we are nearer to a settlement of this question than many persons suppose.

The authors, I can say with some confidence, are with their English brethren, to a man. At Boston, New York, and Philadelphia, I had opportunities of talking on this subject with such men as Longfellow, Agassiz, Lowell, Emerson, Holmes, Boker, Bayard Taylor, Bowles, Richardson, Horace Greeley, and their like. These eminent men of letters not only feel, as we do here, the rank injustice done by the literary pirates on both sides of the Atlantic, but are prepared on all occasions warmly and stoutly to urge their views on publishers and politicians. So far, then, as our lite-

rary fellows are concerned, we may rely on every assistance being given to us in our quest of justice.

The publishers are not unanimous, though they are very nearly so. Two or three houses—I need not name them—still persist in looking at the question solely from the point of view of their own trading interests. That they are making a great mistake in policy, even as regards their personal advantages, I have no doubt, after what I have seen and heard of the reprint-trade in America,—such a mistake as our own Cornish people made when clamouring for the right of wrecking,—such as our Norfolk people made when they protested against free imports of corn; but, being blind to their true interests, and taking only the lowest trade view of their duty, these two or three houses stand in the way of a complete unanimity among publishers. Messrs. Lippincott & Co., of Philadelphia, the largest book-distributors in America, perhaps in the world, are strongly in favour of a copyright convention. I can assert the same of Messrs. Ticknor & Fields, of Boston; and, indeed, of every liberal and enlightened publishing firm in the States. It is the same with the proprietors of periodicals. Mr. Leslie, a very large reprinter of English tales and novels, told me that he has found by long and large experience that it would be safer for him, as a publisher, to give the English writer a good price for his work than to steal it. The curse of all wrong-doing is, that more than one can ply the evil trade. Our wreckers used to quarrel about their spoil, and would sometimes kill each other for a stolen article not worth a song. Pirates are proverbial for their frays and violence. No thief is ever satisfied to see his neighbour prospering on the results of a common crime, and no reprinter can be sure that his fellow in the offence will not invade his frontier and seek to appropriate his gains. Thus, to use Mr. Leslie's own illustration, the trade of reprinting from English works is, at best, a gambling transaction. Say he buys (for a small sum) from an English novelist the right to reprint a tale in one of his popular magazines. Before he has published half of it some one produces the tale in full. He never can feel sure of his property being his own. Every trade calculation has to be made in the face of this vitiating element. He can trust nobody, and he lives in a land where he cannot ask protection from the law. In fact, he has no property in the work, though it may be necessary for him to risk upon the reproduction many thousands of dollars. The return for his risk is just as uncertain as if he walked into Morrissey's "hell" and staked his money on the red and black. The clever publishers of the States are now beginning to see that even on the low ground of their personal interests—and many of them, I need not say, being gentlemen and scholars, take a far loftier view of this question—the need for a copyright law which should deal with intellectual property, as the law deals with all other kinds of wealth, is extremely urgent.

The politicians, so far as I could learn, from Secretary Seward and Vice-President Foster down to the humblest member of Congress, have no antipathy to a copyright law as such. They may have doubts whether the reading classes are yet prepared to give up the use of stolen books. They may hesitate as to whether, in the present condition of feeling in America towards England, any attempt to do an act of justice and favour towards English writers would be popular. But they do not argue for a continuance of the old piratical system on any pretended ground of right and honour. In fact, they admit the wrong, and only profess to doubt whether ignorant men who like a bargain can be made to see that robbing an author of his property is not the best way of getting all the good out of him which he is capable of yielding to a moral reader of his work. They see, however, that a change is coming. The man who likes a bargain and is willing to take it at his neighbour's cost, is not the best sort of citizen in a free commonwealth; hence it is beginning to be seen that his preference for other people's property is not a passion to be gratified by the legislature at all times and seasons. The brain of America, it begins to be seen, has some right to consideration as well as the pocket. That reprint-

ing which was serviceable to the Ohio farmer is clearly injurious to the Cambridge poet or professor; and when the latter rises up in the name of common right and common sense, his case is one that cannot be gainsaid. But for the unhappy differences which divide the two governments in the political field, this question might be set at rest. In the political circles of the United States—especially of the New England States—there is, just now, a passing passion of distrust and discontent, the deeper and fiercer from the love and reverence which it has for a day displaced. The causes of this ill-will are known to all my readers; enough that the feeling prevails, and that it puts an obstacle in the way of friendly intercourse and legislation. This animosity, I hope, will die away; when the old friendly feeling shall have revived, a disposition to prepare a solution of this question will be found, I confidently believe, among a large majority of the intellectual representatives of the New England States. In their hands this question lies.

W. HEFORTH DIXON.

## METEORIC SHOWER.

Museum House, Oxford, Nov. 14, 9 A.M.

OUR sky-rocket dance began to be interesting by 11:30 P.M., grew brilliant by midnight, and enthusiastic by 0:30 A.M. From this time till 2, incessant shots were made from the covered battery in Leo, now striking the Bear's head or tail; anon crossing the belt of Orion; at times flying over our heads, and, as the hours advanced, falling in sweeps to the western horizon. It was easy to see that of the hundreds, and indeed thousands, of bombs which came from the eastward, or diverged from the eastward, or merely flashed through the shortest imaginable arc there, or showed no arc at all but a mere globe of light, few or none manifested obedience to any other centre of discharge except that in Leo. Earlier indeed, at about 12, the radiant point was certainly marked several times between the pointers of the Bear and the stars of Leo, then just above the horizon; and later, at 2:30, when the flight of the stars was overhead and Leo was 40° above the horizon, few were seen near enough to Leo to be obviously referred to that centre.

The general type of the meteor was that of a rocket, ending in a globe of reddish light, with a long train of bluish, seemingly curdled, or resolved light; such that this train constituted a very long lanceolate gleaming mass, very often separated from the leading globe of light, thus:—

The globe was seen once to divide itself, 12h. 42m. 10s. northward; often to expand like the end of an iron wire heated in oxygen gas; magnitude often far exceeding anything now in the sky, as Sirius; very many times brighter and larger than Mars; larger and brighter by far than Jupiter at his best; looming larger and immeasurably brighter than the Oxford Commissioners' street lamp, at a distance of eighty yards.

The train was rarely not quite straight or uniformly curved, but serpentine in appearance,—probably a long spiral in reality. Length of very many trains, 30° and upwards to 60°. Trains which were followed overhead, across the zenith, took exactly a course at right angles to the meridional circle. Duration of flight, not exceeding one second; of train left, not exceeding three seconds. In two or three cases, one at 1h. 2m. to northward, a repetition of the globular appearance, and a double train, thus:—

In two or three cases the bursting of large globes gave so much light around as to be entered by an observer, who did not see the meteor, "lightning," e.g., at 12h. 30m., 1h. 3m. We did not see the meteors through small clouds, when these intervened. These and many other memorabilia were

noticed by my friends, Prof. H. T. Smith, Prof. Rogers, Mr. Chase, myself, and my servant, and I send them to you without delay. *Valent quantum.*  
JOHN PHILLIPS.

#### THE WESTMINSTER WHOLE-LENGTH PORTRAIT OF RICHARD THE SECOND.

National Portrait Gallery, Nov. 13, 1866.

I ask leave to put on record an interesting discovery that has been made respecting the well-known Jerusalem Chamber (or rather Westminster Abbey) portrait of Richard the Second. The picture is too well known to require elaborate description. The King is seated on a throne, crowned, with sceptre and globe, and attired in regal costume; the size of the figure considerably larger than life.

It is now ascertained that the painting so recently seen at the South Kensington Portrait Exhibition—No. 7 of the Catalogue—was not the genuine picture, but the result of successive coatings of false paint, so laid on as not only to obscure, but materially to alter the drawing and to disguise the character of the original representation. Scarcely any of the colours composing this mask of re-paint seem to have been more than one hundred and fifty years old. It has been entirely removed; and I rejoice to state that the real old picture, painted in tempera, and apparently from the life, about the year 1390, has been revealed underneath it, in an almost perfect state of preservation.

Instead of a large, coarse, heavy-toned figure, with very dark, solid shadows, strongly-marked eyebrows, and a confident expression (almost amounting to a stare) about the dark-brown sparkling eyes, we now have a delicate, pale picture; carefully modelled forms, with a placid and almost sad expression of countenance; grey eyes, partially lost under heavy lids; pale yellow eyebrows, and golden-brown hair. These latter points fully agree with the King's profile in the well-known little tempera Diptych at Wilton, belonging to the Earl of Pembroke. The long thin nose accords with the bronze effigy of the King in Westminster Abbey; whilst the mouth, hitherto smiling and ruddy, has become delicate, but weak, and drooping in a curve, as if drawn down by sorrowful anticipations even in the midst of pageantry. Upon the face there is a preponderance of shadow, composed of soft brown tones, such as are observable in early Italian paintings of the Umbrian and Siennese schools executed at a corresponding period. Indeed, the general appearance of the picture now forcibly recalls the productions of Simone Memmi, Taddeo Bartoli, Giotto da Fabriano, and Spinello Aretino; but more especially those of their works which have suffered under a similar infliction of coatings of whitewash or plasterings of modern paint.

Many alterations seem to have been made by the restorer in various parts of this figure of King Richard, and well-devised folds of drapery quite destroyed through ignorance. The position of the little finger of his left hand, holding the sceptre, was found to have been materially altered. The letters R, surmounted by a crown, strewn over his blue robe, were changed in shape, and the dark spots on his broad ermine cape were distorted from their primitively simple tapering forms into strange twisted masses of heavy black paint. The globe held in his right hand, and covered with some very inappropriate acanthus leaves, was at once found to be false, and beneath it was laid bare a slightly convex disc of plain gold, very highly burnished. This, however, was not an original part of the picture. A plain flat globe with its delicate gilding was found still lower; and it was then ascertained that the head of the sceptre and the crown on his head had in like manner been loaded with gold and polished. Beneath these masses of solid burnished gilding, bearing false forms and ornaments unknown to the fourteenth century, was found the original Gothic work, traced with a free brush in beautiful foliage upon the genuine gold surface lying upon the gesso preparation spread over the panel itself, and constituting a perfectly different crown as well as heading to the sceptre from those hitherto seen. The singular device of a fir cone on the summit of the sceptre has disappeared entirely. The diaper, composed of a raised pattern, decorating the background, coated over with a coarse bronze powder,

and not even gilded, was found to be a false addition. It was moulded in composition or cement, possibly as early as the reign of the Tudors. Not only did it stand condemned in itself by clumsiness of workmanship and a reckless fitting together of the component parts, but it was found to have extensively overlaid some of the most beautiful foliage and pieces of ornamentation. The picture is painted on oak, composed of six planks joined vertically, but so admirably bound together as to appear one solid mass. The back is quite plain.

The large, clumsy frame was found to have concealed a considerable portion of the picture; and by removing it the carved end of the chair, on one side, and the lower part of the curved step in front were laid open to view. Unfortunately, the right side of the picture, beneath the frame, had been wantonly mutilated by hacking as if with an adze or hatchet, which rendered the chair on this side much less perfect. The raised diaper-work was continued under the frame, and, in the upper left-hand corner, had been curiously patched by two square pieces of inferior workmanship, which were let in as if to make good some incidental flaw.

The earliest record we met with of this picture is a short critical description among the MS. notes collected by Vertue for a history of the Arts in England, first undertaken by him in the year 1713. Subsequently to this, in 1718, Vertue made a large engraving of the whole picture, as then seen in the Choir of Westminster Abbey, for the Society of Antiquaries, who published it in their first volume of the 'Vetusta Monumenta.' Vertue was at that time the appointed engraver to the Society, and executed this work not from the picture itself, but from an evidently inaccurate drawing, done by Grisoni, at the expense of Mr. Talman, a well-known architect. On the commencement of repairs in the choir of the Abbey, in 1775, the picture was removed to the Jerusalem Chamber, and there remained in obscurity till the time of the great Manchester Exhibition, in 1857, where it was once more publicly seen. Meanwhile, Mr. John Carter, the well-known antiquarian architect, having observed differences between the picture as it then existed and Vertue's engraving after Grisoni, determined to make a fresh drawing, and to issue a new print of it. This he accomplished in a spirited etching, published, in 1786, in his well-known 'Specimens of Ancient Sculpture and Painting,'—which, indeed, may be accepted as a faithful record, excepting the background, of the picture as it recently appeared. During the period between the publication of these two engravings many alterations seem to have been made in the picture. A certain Capt. Broome, a picture dealer and restorer, was allowed to operate upon it about 1726. He is expressly mentioned in Walpole's 'Anecdotes' as having restored the picture after Talman's drawing had been taken. He appears to have repainted the face, altered the eyes, and added some absurd *straight* shadows, as falling from the shafts of the cross and sceptre upon the *curved* surface of the ermine cape. Vertue made a second engraving of this picture about 1730 for Rapin's 'History of England,' in which, after making several gratuitous alterations and deviations from the original, he adopted Captain's Broome's innovations, and the objectionable shadows became a conspicuous feature. In his former engraving after Grisoni no shadows appear upon the front of the cape, the left hand is more correctly drawn, and the face wears a much milder expression. In Vertue's earliest MS. note, however, he specially remarks on the eye; and indeed a small sketch which he made on the same page shows that the eye remained in its original form up to that period. Grisoni had failed to study and accurately copy what was then before him. The first alterations in the ornamentation of the crown and sceptre were of a much earlier time. They were executed upon the burnished gilding, and probably belonged to the sixteenth century. On clearing away the thickly-loaded burnished gilding, the original crown was found, still punctured with small round holes, forming patterns,—a peculiarity which appears to distinguish illuminated paintings executed towards the end of the fourteenth century.

A system of decorating flat backgrounds with minute architectural ornaments prevailed almost universally at this period. We see it adopted in Italian works, more especially by dotted patterns on gold within the nimbus and on suspended draperies, from the time of Giotto to Gentile da Fabriano. The highly-enriched pictures on the east wall of St. Stephen's Chapel, Westminster, executed in the reign of Edward the Third, and the compartment paintings, with sacred subjects, on the roof of the canopy of the tomb of Richard the Second in Westminster Abbey, afford striking proofs of the perfection to which this degree of ornamentation was carried. Nor should we omit to notice the fine metrical History of King Richard executed at the close of his reign, and now preserved in the British Museum. In the latter, all the illuminations admitting of landscape backgrounds have the sky invariably replaced by minute architectural patterns of various colours and singular brilliancy.

Enough, perhaps, has now been said upon this valuable picture: the earliest royal portrait now remaining to us; but it would be a grave omission on my part were I to fail to state to whom we particularly owe this important recovery. For the undertaking, and the success that has attended it, we are entirely indebted to Mr. George Richmond, R.A. Upon the clear enunciation of his views, and the strength of his representation as to the real condition of the picture, the Dean and Chapter authorized it to be thoroughly investigated, and directed its cleaning to be commenced without delay. The picture was accordingly intrusted to the experienced hands of Mr. H. Merritt; and, under Mr. Richmond's immediate supervision, and with his *practical* assistance, all operations were conducted. Mr. Richmond's power of distinguishing false Art from the true, and his jealous protection of all the finer points in the picture as soon as discovered, were of the greatest possible importance; whilst Mr. Merritt's extreme caution, judicious treatment, and thorough knowledge in the application of means to remove these masses of false colour—without in the slightest degree affecting the delicate tempera painting lying beneath—kept everything within due bounds. As a spectator of the whole proceeding, whilst thoroughly concurring in Mr. Richmond's views, and having already, in an official capacity, expressed a similar opinion, as to the former condition of the picture, to the Dean of Westminster, I bear willing testimony to the zeal and energy with which that distinguished artist has laboured—bestowing day after day of his valuable time—upon the picture; and I rejoice to think of the pluck and moral courage which have grappled with so serious an undertaking, and that the work has terminated in such perfectly satisfactory results.

GEORGE SCHARF.

#### THE PARISIANS OF PARIS.

Paris, November, 1866.

We are to understand that the superlatively beautiful, sumptuous, elegant, and *spirituelle* woman is a Parisian. Other cities may show lovely types of womanhood; but the perfect woman grows only by the banks of the Seine. The model Parisian is an honest woman. She has twelve hundred a year; is dressed by a *brave couturière*. She knows music thoroughly, yet never touches the piano. She is acquainted with history and the poets, and never writes. Her hair is exquisitely brushed, and her teeth are white and clean. She wears fine, closely-fitting stockings, gloves and boots. She has a dainty hand, that can artistically group flowers and fruit for the table. She can give the tone to a conversation and shine in it; and she alone among all the women in the world can do these things and have these attributes in perfection. A pleasant picture of woman, perfected according to French taste by art! Many will prefer Lucy, in the untrodden ways; or something more of warm Nature and less of Art, as in an English lady; or native grace that grows among the buttercups by the rural vicarage, or under the yeoman's roof. Yet the *Parisienne*, to whom Art is Nature, whose tongue is as light and agile as her hand, who is "mistress of herself though china fall," and is mistress in her circle by her unaffected grace, her wit, and her amiable habit of seeking to please all



who approach her; this exquisite creature, made to refine and gladden the holidays of life, has claims upon our respect as well as Lucy. If you want an affection that will wear well, and grow under trials, and be triumphant at the close of life, take Lucy. Are you a diplomatist, and would you charm the elect of society, take unto wife Mlle. de Lys, of the gloomy Faubourg, and it shall be well with you.

Introducing a gallery of the *Parisiennes* of Paris, M. Théodore de Banville leads his readers to expect a series of portraits of exquisite delicacy and finish. I had a vision of noble *dames* and *demoiselles*,—some lightly suffused with the rosy tints of sentiment, of love; others sweetly pensive, with tender eyes, lighted to the very brink of laughter. I hoped to see M. de Banville lifting to his canvas the elegant beauties of Paris *salons* as daintily as the Indian lifts the sweet scent of the roses from the bosom of a stream with the leaf of a lily. But whom have we here? Who are these Parisians of Paris? Surely Paris has heard, has read enough about *ces dames*! They affront honest women enough in public places. They stare Modesty out of countenance, and with their gaudy finery and sparkling jewels make the homely kirtle look homelier. Much ink has been spilt over their sorry histories, that had better have remained in the ink-bottle. The library of the Literature of Shame surely fills shelves enough. There is the wherewithal at hand to deaden the heart and degrade the manners of all the rising generation. M. de Banville is a writer whose dramatic force, whose fruitful fancy and whose literary skill would be invaluable in his time and country if he would exercise them on the side of decency and virtue. I find in the gallery of portraits of Parisian women before me abundant evidence of poetic fancy, of strong sympathies, and of the rare power of extracting the redeeming bit of sweetness and goodness that lies, we would all of us fain believe, in the most depraved and brutalized natures. In the 'Life and Death of Minette,' M. de Banville shows his powers at their best. The picture he draws of the clown and the rope-dancer is a revolting one, over which the reader cries again and again, "Enough! enough!" But he reads on; for the drunken clown reels palpably before him, and Adolpha, under her shaggy hair, glares at him. What a couple! Each has the ferocious instincts of a wild beast—the animal love and the passionate hate.

The gallery opens with a startling figure, that of Elodie, who has taken up the ideal as her speciality. She plays the game of innocence, and therefore is a little more disgusting than her companions. The second figure, the "bonne des grandes occasions," at once suggests to us the kind of company M. de Banville has provided for our amusement. How were we not deceived by the terms of the invitation in his Preface? His introductory description of the manner in which the brown bread of innocence is dropped for the white bread of shame, is told in vivid, dramatic touches. Émergence, the *ingénue*, is humorously described; but she is not reputable company. The Parisians, according to M. de Banville, live for love and luxury. Hence it is the paradise of women who love dress. Henriette, who was of no age, abandoned her lover when he ventured to ask her the year of her birth. Valentine of the Marble Heart is a figure that no English writer or publisher would venture to put forth; and he would be very adventurous who should submit to the English reader Berthe, the lady of the dressing-gowns.

Emmeline, the woman thirteen years old, is a pitiful little creature. She was the pet child at the Opera, and was covered with kisses by Mesdames Cerito and Alboni. The picture of the little innocent at the Opera is delightful, and comes like a bit of sunshine in M. de Banville's gallery of shady characters. But a turn of the leaf parts us from the innocent, to show us the "woman of thirteen years of age,"—a repulsive little monster of audacious vice. Her innocence behind the scenes at the Opera is her best acting in the theatre. But Emmeline is not quite so repulsive as Claire, the virtuous girl. Claire's abode, in the Faubourg St. Germain, and her severe bringing up, are sketched excellently

well. So strictly was she guarded, that in her ancestral park, the flowers she trod on would on no account have been permitted to rise and turn to look at her. She appears, to take up the younger Dumas's illustration, a speckless peach, of the thirty-sous basket at the very least. At length have we lit upon a sweet bit of honest womanhood. The pleasure lasts but for a moment. The speckless peach is cast among the most damaged of fruit. Claire's father is ruined, and he flies to Australia to repair his fortune. During his absence, Claire and her mother become acquainted with misery. An infamous old man enters the house to make a bargain, and Claire goes out one day, and returns with a "portemonnaie swollen with bank-notes." The bargain has been accepted. Was it worth while bearing us off into the respectable solitudes of the Faubourg St. Germain for this? If behind the grey walls of these quiet streets good women are not to be found, where in the giddy capital of the Second Empire shall we look for them?

Perhaps the most skillful bit of painting is Lucie Chardin. Her account of the actress at home, married to the poor working journalist, is a true bit of nature. It is the story of two hard-worked people, two types of Paris life, free from intrigue or shameful episode. The old rope-dancer, Hebe Caristi, is exceedingly interesting, and at its close exceedingly horrible. The re-appearance of the old rope-dancer is pitilessly real. Towards the end of M. de Banville's gallery, he invites his readers to the "Festival of the Titans," at which Lord Angel Sidney, a Sir Charles Coldstream, with much more money than wit, plays the part of host. Tired of play and courtesans, and indeed of every pleasure he has tasted, Lord Angel commands his confidential servant to prepare the noblest feast Chevet can provide, to be served upon the sculptured gold of Barye. To this feast are bidden seven guests, each of whom is to be a professor of some trade or calling of which his lordship had never heard. You see that M. de Banville, having an absurd story to tell, does us the honour of making an Englishman its hero. The guests assemble, and include two women of whose character the less said the better. After dinner, his Lordship intimates to his guests that he is about to give 400*l.* a year to the person present whose means of gaining his or her livelihood shall be decided to be the most extraordinary or the most eccentric. Toby, for this is the name of Lord Angel's man-servant, places upon the table *rentes* representing 400*l.* a year, and 200 notes of 1,000 francs each, so that the winner may take his entire prize in cash, or receive it in the more prudent form of *rentes*. Then each guest describes his trade: one is a varnisher of turkeys' legs;—but let us pass over the list of eccentrics. To come to the point, the prize is unanimously given to a young man, who says in a soft voice at the last moment, "I am a lyric poet, and I live by my profession." I might pick out twenty happy bits of portraiture, or felicitous observation, from M. de Banville's gallery of the Parisians of Paris; but I will refrain for the present, in the hope that this vivacious, humorous, and dramatic writer will some day lead us into another gallery, among the gracious, witty, fascinating, and virtuous gentlemen who make the charm and are still the ornament and rulers of society in Paris.

B. J.

#### OUR WEEKLY GOSSIP.

A very interesting mass of historical letters has been found in the old city library of Philadelphia. A book was being shown to a recent tourist in America as a collection of mere autographs, which the tourist saw, at a glance, contained a missing portion of the great series of public instructions from the Privy Council of James the First to the Lord Deputy of Ireland. The letters are numerous—many hundreds; and cover the whole of the very important administration of Sir Arthur Chichester. They are said to have been carried away (abstracted might be the better word) from Ireland by a retiring Lord Chancellor in the troubled time of William the Third. On its being pointed out to the city authorities that these records—of little value where they stand, isolated by the Atlantic Ocean from the series—belong to the Crown of

England, and are a portion of our national archives, a ready disposition to restore them to their proper place in our Record Office was at once evinced. Of course some forms will have to be gone through; but we have no hesitation in saying that when these forms have been observed, these remarkable State Papers will be restored to the Crown.

The extensive and valuable collection of microscopic sea-weeds, technically known as Diatomaceæ, belonging to the late Dr. Greville, has been recently acquired by the Botanical Department of the British Museum. They contain all the type-specimens so exquisitely figured by him in the *Transactions of the Microscopical Society*, and in other journals, as well as of the more obscure species described and figured by the late Prof. Gregory. It is fortunate for the numerous students of these minute organisms that they have become the property of this national institution, and been added to the typical collection of the late Prof. W. Smith. This large series of authentic specimens, now the property of the public, will at all times be accessible for the identification of obscure species, and for the clearing away of doubts.

Mr. Edmund Sharpe has presented to the British Museum a statue of the son of Rameses the Second, about four feet high. He bears a standard on each side; it is of most beautiful workmanship, on hard polished breccia. It is placed near the head of Memnon, in the Egyptian Gallery. It is in a very good state of preservation, and is a beautiful specimen of Egyptian Art. It is curious as a lithological specimen, the breccia being formed of the consolidated sand of the desert, inclosing jasper, chert, and other siliceous pebbles.

The Royal Geographical Society have during the last week appointed to their Library Mr. Lamprey, a gentleman well known to men of science for his industry and accuracy.

At Mr. Murray's Annual Trade Sale, last week, the following large numbers were subscribed for by the London booksellers:—1,200 Lyell's Principles, and 400 of his Elements of Geology,—600 Fergusson's History of Architecture,—400 King George the Third's Correspondence with Lord North,—550 Darwin on Species,—650 Milman's Jews, 3 vols.,—300 Guizot on Christianity,—180 Grote's Greece, 8 vols., and 220 of his Plato, 3 vols.,—350 Gladstone's Reform Speeches,—800 Stanley's Jewish Church, 2 vols., and 500 of his Sinai and Palestine,—350 Forsyth's Life of Cicero,—200 Lord Derby's Homer, 2 vols.,—600 Smith's Dictionary of the Bible, 3 vols., and 700 of the Smaller Dictionary,—1,100 James's Æsop,—700 Barbauld's Hymns,—1,500 Student's Manual of the New and 900 of the Old Testament History,—2,800 Byron's Works,—1,000 Hallam's Histories,—2,400 King Edward the Sixth's Latin Grammars,—6,300 The Student's Hume,—2,600 Smith's Classical Dictionaries, 4,300 Latin Dictionaries, 12,100 Greek and Latin Course, 6,800 smaller Histories,—500 Murray's British Classics,—350 Hook's Church Dictionary,—7,500 Little Arthur's England,—8,900 Mrs. Markham's Histories,—350 Dr. Child's Benedicite, 2 vols.,—550 Robertson's History of the Church, Vol. III.,—500 Blunt's Scriptural Coincidences,—5,000 Murray's Student's Manuals,—and 2,000 Murray's Handbooks.

Mr. George Cruikshank will preside at the distribution of prizes, and deliver an address, to the students of the Government School of Art in connexion with the Liverpool Institute, on Wednesday, the 28th.

The Society of Arts commences its one hundred and thirteenth Session on Wednesday, the 21st inst. Sir T. Phillips delivers the opening address as Chairman of the Council. For the subsequent evening meetings up to Christmas the following bill of fare in the way of papers is announced:—November 28, 'On the Effect of Limited Liability Partnership on the Progress of Arts, Manufactures and Commerce,' by Mr. W. Hawes,—December 5, 'On the Trade in Foreign Cattle,' by Mr. J. Irwin,—December 12,—'On Old London: its Streets and Thoroughfares,' by Mr. J. G. Crace,—December 19, 'On the Study of Indian Architecture,' by Mr. J. Fergusson.



The following pensions on the Civil List have been granted:—Dr. Arthur Hassall, 100*l.* a year, on account of his eminence as a scientific chemist, and his services in connexion with the inquiry into the adulteration of food.—Mrs. Carpenter, 100*l.* a year, on account of the services of her husband, the late Mr. Carpenter, as Keeper of the Prints and Drawings in the British Museum, and of her own merit as a portrait-painter.—Mrs. Sykes, 75*l.* a year, on account of the services of her husband, the late Mr. Godfrey Sykes, to the industrial arts of the country, and to the Museum at South Kensington.—Mrs. Coulton, 75*l.* a year, on account of the literary merit of her husband, the late Mr. David Coulton.—Dr. Patrick White, 75*l.* a year, in consideration of his services as an author, public lecturer, and illustrator of the minstrelsy and bardic literature and music of ancient and modern Ireland.—Henry John Doogood, Esq., 40*l.* a year, for many years engaged in literary pursuits, and in connexion with the public press as a Parliamentary reporter, and now blind and paralyzed.—George Thomason, Esq., 40*l.* a year, on account of his services in connexion with the periodical literature of the day, being now afflicted with blindness.—Robert Young, Esq., 40*l.* a year, in recognition of his services as an historical and agricultural poet in Ireland.—Miss Mary Craik and Miss Georgiana Craik, 30*l.* a year each, in consideration of the services of their father, the late Dr. Craik, as Professor of History and English Literature in the Queen's College, Belfast.

"If you can't stand fun, you will be d—d, and you oughter," said Artemus to a Mormon elder, who had a thought of scalping the showman for his audacities. This was, in effect, the verdict of Brigham Young, when the offender appealed to him for protection against the irate Mormons. Artemus has brought his "fun" to London, and very good fun it is—of its kind. The humorist is a tall, thin man, with a well-shaped, not large, head; an aquiline nose, and thick, piercing eyes; all indicating at once a capacity for observation, combined with a keen intelligence. We need not say that he was greeted with applause when he first entered on the platform. This event was, indeed, humorously anticipated in his programme, and we might copy the whole of this document with safety as containing a true report of his progress. His lecture is accompanied with pictures painted from photographs which are not very new; in which we have a scene representing the Great Desert at night, a bird's-eye view of Great Salt Lake City, the Salt Lake Hotel, the Mormon Theatre, the harems of Brigham Young and Heber C. Kimball, the Mormon Tabernacle, the proposed Temple, the Great Salt Lake, the Endowment House, the Rocky Mountains, the plains of Nebraska, the prairie on fire, and other places and things; together with a picture of Brigham Young sporting with his children among his numerous wives. The description of the Mormons and their social state is delivered by Artemus seriously, though that is the funniest part of all. The lecture is composed of telling sentences, slowly delivered, and each ending with a trap, into which the listener is sure to fall, and from which he extricates himself by a hearty laugh. Meanwhile, the speaker maintains a steadfast countenance, showing no expression, except occasionally an affected one of indignation that his remarks should be the subject of derision. In all this there was no appearance of acting, the mere absence of which operated as a charm.

Almanacs and year-books begin to crowd our tables. First, we take up Messrs. De La Rue's series—one among these being more especially our own pocket companion. 'The Red-Letter Diary' is for the office-desk; the 'Indelible Diary,' in two forms, is for a gentleman's pocket and for a lady's reticule. These year-books have all their customary merits, and, being rather astronomical, fall in just now with the public humour for skyey information. We have also on our table Mr. Fulcher's 'Ladies' Memorandum Book,' a collection of useful information and pretty feminine poetry.—'Thorley's Gardeners' Almanac,'—'The Farmer's Almanac and Calendar for 1867,'—and 'Tom Toddles's Comic Almanac.'

Nos. 40 and 41 of Mr. Edward Walford's 'Photographic Portraits of Men of Eminence in Literature, Science, and Art' contains memoirs and portraits of Mr. C. Knight, Prof. De Morgan, Mrs. Elizabeth Blackwell, Mr. W. G. Palgrave, Sir Rowland Hill, and Mr. Cyrus Redding. We put the memoirs first in view, because, on the whole, they are very good,—often quite original, and full of facts not otherwise found in books. The work, however, is good throughout. No. 40 completes the fourth volume of this publication.

An album portrait of Prof. Seeley, author of 'Ecce Homo,' has been published by Mr. Crellin. The likeness is a very good one; a trifle flattering, perhaps, to the original. Mr. Crellin has also laid on our table portraits of Prof. De Morgan, Prof. Grant, Prof. Pole, Prof. Waley, Prof. Morley, and of a dozen others, all belonging to University College, London. The collection is gathered into a little portfolio, making a pleasant *souvenir* to a member of that college, and a treasure to the collector of celebrities.

We have received the following satisfactory note in answer to a query as to the whereabouts of Thomas Stothard's tomb:—

"Earlsmead House, N.E., Nov. 13, 1866.

"I am glad to answer your query as to the last resting-place of our great historic artist, Stothard. His vault in Bunhill Fields will be found E. and W. 29, N. and S. 33; and the inscription is or was legible when I last saw it. He died April 27, 1834, aged 79 years.—Yours, &c., CHARLES REED, Chairman of the Committee for the Preservation of Bunhill Fields."

The youth of London light their cigars with a new invention, called *poudre de feu*. It consists of pyrophorus, which is preserved in a small tin case, with a narrow orifice. When a small quantity of this dark powder is poured out on the end of a cigar, and breathed on gently, it becomes incandescent, and lights the pipe or cigar.

A very interesting and exhaustive statistical return of casualties at sea in all parts of the globe has recently been compiled by the Committee of Lloyd's. By this it appears that, during the six months ending 30th of June last, 5,455 ships, 506 of which were steamers, met with 6,138 casualties. Sixty-seven of the ships are missing, 186 abandoned; 40 of these were recovered, and the remainder were lost. The number of lives lost by these casualties is reported as 1,400, but the Committee state that this Return is most imperfect, the actual numbers being, doubtless, greatly in excess of that given.

The great work on 'The Textile Manufactures and Costumes of the People of India,' already announced by us as in preparation, by order of the Secretary of State for India, is nearly ready for presentation in connexion with the collections of specimens already presented to the chief seats of commerce in this country.

Under the title of 'The Theatre of Mystery,' Madame Stodare is about to revive her late husband's entertainment at the Egyptian Hall. The first performance will be given this morning, Saturday.

A portrait of the late principal Librarian of the British Museum, Sir Henry Ellis, painted by Mrs. Margaret Carpenter, has been presented to the Trustees by Dr. J. E. Gray. The portrait was exhibited at the Royal Academy in 1856, and is a good specimen of Mrs. Carpenter's talent as an artist. The Museum already possesses the portraits of several of the Principal Librarians who preceded Sir H. Ellis, as Mr. Knight, Dr. Matty, and Mr. Planta, the latter by the late T. Phillips, R.A. It is to be hoped that the Trustees will collect them together, as the commencement of a series of portraits.

What will our sprightly neighbours, the French, take from us next? They have borrowed from us our "*boulingrin*," our "*biftecks*," our "*bouledogues*," and their "*last*" is the establishment of a sporting journal with the seducing title of *Le Derby*.

The French Minister of the Interior announces that a prize of 1,500 francs will be given, in 1867, to the author of the best work on Archaeology; and

that another prize of the same amount will be given for the best essay on the Commerce and Industry of the Middle Ages, derived from authentic documents, referring either to a province or to a town, with reference especially to the practices and rules of trades, the condition of workmen, employers, customers, &c.

Prof. Agassiz has been delivering lectures in the United States on the physical features of the river Amazon, which he has lately investigated at the expense of Mr. Thayer. The Professor states that there is no difficulty whatever in navigating the Amazon and all its tributaries with steamers. The climate he describes as delightful. The nights are cool, because the Amazon runs from west to east, in the face of the trade-winds, so that cool breezes are continually blowing up the river; and the steamers of the Amazon Steam-Ship Company are so comfortable and well managed, that a trip to the foot of the Andes in them is, according to the Professor's experience, as agreeable as an excursion on the Rhine.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, at their Gallery, 83, Pall Mall (opposite Marlborough House.—Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Secretary.

THE SECOND ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS IS NOW OPEN for the Public, admission, 1*s.*, at T. McLeen's New Gallery, 7, Haymarket, next the Theatre. R. CLOTHIER, Hon. Sec.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of British Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1*s.*; Catalogue, 6*d.* LÉON LEFÈVRE, Secretary.

Will open on Monday, November 26.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS. 5, Pall Mall East. WILLIAM CALLOW, Secretary.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt—J. Phillip, R.A.—T. P. Fildes, R.A.—Egg, R.A.—Frith, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersill, R.A.—Caldron, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Ansell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Jimmell, Sec. Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Faed—Frère—Ruiperez—Liddard—George Smith—Duverger—Peter Graham, &c.—Admission on presentation of address card.

COLONEL STODARE, EGYPTIAN HALL, Piccadilly.—MADAME STODARE (Widow of the late Colonel Stodare) announces that, having taken a very prominent part in all her late husband's incomparable Feats of Magic, she has made arrangements (with the assistance of Mr. Firbank Burman, Pupill of the late Colonel Stodare) to resume the Entertainment which has been given by Colonel Stodare at his Theatre of Mystery, Egyptian Hall, with such remarkable success for a period of nearly two years. The FIRST REPRESENTATIONS will take place on Saturday morning and evening, November 17, at 3 and 8, and will be repeated every evening at 8, and on Wednesday and Saturday afternoons at 3. The surprising illusion of the Sphinx, the Famous Indian Basket Trick, and the Marvel of Mecca, all originally invented and introduced by Colonel Stodare, will be produced in the varied Entertainment.—Admission, 1*s.* and 3*d.*; Stalls, 3*s.*; which may be secured at the Box-office, Egyptian Hall, from 10 till 5; and at Mitchell's Royal Library, 35, Old Bond Street. Mr. JAMES WEAVER, Manager.

ROYAL POLYTECHNIC.—Meat cooked at a distance of 100 feet from the fire by visible rays. A cigar lighted and other combustibles set on fire in a darkened room by invisible rays. These and other remarkable experiments will be exhibited in Professor Pepper's New Lecture on "Combustion by Invisible Rays," which will be given on Monday, Thursday and Saturday at 3 and 8, Wednesday at 3, and Friday at 1.

## SCIENCE

### SOCIETIES.

GEOGRAPHICAL.—Nov. 12.—Sir R. I. Murchison, President, in the chair.—Sir H. C. Rawlinson, M.P., read his paper 'On the Recent Journey of Mr. W. H. Johnson from Leh, in Ladakh, to Khotan, in Chinese Tartary.' He said the journey of Mr. Johnson was a most remarkable one, not only for the boldness with which it was undertaken, into an almost unknown country, many hundred miles distant from the British frontier, but for the scientific precision with which the places traversed were made known to us. Mr. Johnson was born and bred in India, and having received his education in one of the hill-stations, was very early engaged on the Great Trigonometrical Survey, and instructed by Sir Andrew Scott Waugh and other officers of the Survey. It was whilst carrying out the Survey to the extreme northern limits of the territory of the Maharajah of Cashmere that he was enabled, at the invitation of the Khan of Khotan, to perform the remarkable service now under consideration. The city of Ilchi, or Khotar,





it, as having been carried by a Sepoy, Ruggoneth Tookul, when protecting Capt. Gordon, of the 6th Native Infantry, in the late mutiny at Allahabad, and by whom that officer's life was saved.—Mr. J. Yates produced a copy of the photograph of a remarkable Greek inscription on a marble arch at Saloniki, which justifies the reading  $\pi\omicron\lambda\alpha\rho\alpha\gamma\alpha\varsigma$  in Acts xvii., 6, 8, about which there had been much difference of opinion.

**INSTITUTION OF CIVIL ENGINEERS.**—Nov. 13.—J. Fowler, Esq., President, in the chair.—The first paper read was, 'On the Results of the Employment of Steam-Power in Towing Vessels on the Gloucester and Berkeley Canal,' by Mr. W. B. Clegam.—The second paper read was, 'On the Employment of Steam-Power upon the Grand Canal, Ireland,' by Mr. S. Healy.

**MATHEMATICAL.**—Nov. 8.—*Annual General Meeting.*—Prof. Cayley, V.P., in the chair.—This was the first meeting which has taken place at Burlington House.—The Secretaries' and Treasurer's Reports for the preceding year were read, and the following officers were elected for the ensuing year:—President, Prof. Sylvester; Vice-Presidents, Prof. Cayley, Prof. De Morgan, and Mr. Spottiswoode; Treasurer, Prof. Hirst; Secretaries, Mr. G. C. De Morgan and Mr. M. Jenkins.—Prof. Sylvester gave a rule by which Gauss's formulae for spherical triangles may be remembered.—Mr. T. Cotterill communicated some new and simple properties of cubic curves.

**MEETINGS FOR THE ENSUING WEEK.**  
**MON.** Asiatic, 3.—'Hymns of the Gaupyanas,'—Legend of King Asmat, Prof. Max Müller.  
 — Entomological, 7.—'Gynandromorphous Mimic Butterfly, S. America,' Prof. Westwood; 'Protective Resemblances,' Mr. Wallace; 'Stathmopoda,' Mr. Stainton.  
 — Royal Academy, 8.—'Anatomy,' Mr. Partridge.  
**TUES.** Horticultural, 3.—General Meeting and Lecture.  
 — Statistical, 8.—'Rogers's History of Prices,' Mr. Newmarch; 'Railway Extension,' Mr. Baxter.  
 — Engineers, 8.—'Steam-power on Canals,'—'Smelting Copper Ores, Australia,' Mr. Morgan.  
 — Ethnological, 8.—'Skull of a Patagonian,' Prof. Huxley; 'Zulus, &c. of Natal,' Dr. Mann; 'Results of Arab Conquest of Spain,' Mr. Crawford.  
**WED.** Literature, 8.—'Greek Inscription from Mitylene,' Mr. Newton.  
 — Meteorological, 8.  
 — Society of Arts, 8.  
 — Geological, 8.—'Marine Deposits of Secondary Age, S. Wales,'—'Echinodermata, Sinai,' Dr. Duncan; 'Limuloides,' Mr. Woodward; 'First Cataract, Upper Egypt,' Mr. Hawke.  
**THURS.** Mathematical, 8.—'Harmonies in Space,' Mr. Clifford.  
 — Zoological, 4. General.—8. Scientific. 'Inia,' Mr. Royal, 8.  
 — Flower: 'Fishes of Central America,' Dr. Günther.  
**FRI.** Antiquaries, 8.  
**SAT.** Botanic, 9.

## FINE ARTS

### MR. WALLIS'S EXHIBITION.

As before, this gathering contains many old pictures and drawings of high quality. Among them *Cader Idris* (No. 1), by Copley Fielding; *Domo d'Ossola, Venitia*, (2) *Study from Germany* (148), by S. Prout; *Hacking Party, Haddon Hall*, (24) by D. Cox. Also the works of many recent as well as living popular favourites:—a capital landscape, *On the Thames near Putney Bridge* (10), by Mr. B. Foster; *Leading down Hill* (54), and *The Pets of the Pack* (58), by Mr. F. Taylor; and drawings too numerous to mention by Mr. J. D. Harding and D. Roberts.

A certain showy, brilliant, and merely pretending character, which is life among noteworthy pictures of this collection, presents itself clearly in the works of Mr. J. Pettie,—a very fortunate, clever, and attractive artist, whose pictures can hardly be said to improve in quality, and who himself promises, with others of the same standard, to supply the popular, flashy, and unsound element to the Royal Academy of the future with paintings which, however attractive while fresh from the mint of youth, and warm with the fire of novelty, will, we fear, fall to the ranks of mere furniture, and remain dashing, occasionally even splendid, yet with shallow invention, showiness instead of solidity, pretence instead of labour, dexterity in the place of Art, and remain rich only in the superficial wealth of the palette and the easel.

*Rosalind* (195), by Mrs. M. Robinson. Rosalind thinking, with hands clasped before her; her face, not without well-rendered character apt

to the theme, is no unworthy subject. That the face lacks purity of form and, slightly, spirit of expression are rather things to be regretted than to be set down against the artist. The painting of parts of this picture is excellent: see the rich colour of the green robe.—Mr. Dobson's *The Pet Calf* (235) seems like an old acquaintance, and is not an unpleasant picture. A young girl feeds a calf.—Mr. E. Nicol's *Kept In* (242), like many others of his works, illustrates a certain coarseness of taste which, we think, is his great defect. Mr. Nicol has recently abandoned the practice of depicting brutality or blundering stupidity in action, and has given us many pictures of humour which was none the less racy because the coarse grain of his taste still remained visible. We write thus in view of two pictures, one of them at the last Academy Exhibition, the other here; the latter concerns us now. The rank Irish schoolmaster of the former is, with forceful characterization, dirt and tyrannical humour, here again, the very man of whom it might be said, we think, not unfairly, that, however fortunate as a model to an artist of Mr. Nicol's unquestionable ability, not even that ability or his own aptitude can ensure the brute a second welcome. We think the artist depicted enough, and more, of what was worth painting in the fellow in the first-exhibited picture, which was better painted than its fellow here. Two other pictures by Mr. Nicol, *Good News* (265), and *Bad News* (274), are, although less coarse, less powerful than the above.—Mr. T. Faed's *Flower from Paddy's Land* (250) is not worthy of him in painting, although it is as wealthy in character as is usual with his works.—*Marchand d'Habits* (255), by M. J. L. Gérôme, has nothing novel in value or quality about it. An oriental bazaar, a merchant selling a scimitar to a trooper.

Mr. Linnell's *The Last Load* (263) has likewise no new character about it. A great wain is receiving its topmost shocks of grain in harvest; the sky is the harvest-sky so fortunately and frequently painted by this most able artist.—Mr. E. Long's *Theatre at a Spanish Fair* (268) shows a performance from 'Don Quixote' before an excited and delighted audience. The Don, a capably conceived picture of that hero, adjoins the kneeling lady, and with apt dignity receives her prayer. In this picture much of the execution is painty and splashy, but not offensively so. The audience is given with singular spirit. *The Return of Columbus* (323), by the same, exaggerates the splashy execution, and is without the rich characterization of the latter. It is one of the coarsest of spectacular pictures, without its proper qualities. The subject shows the reception of the navigator, his crew, and imported Indians, by the Spanish citizens.—Mr. H. C. Whait's *God's Acre* (267)—an old moorland chapel and cemetery—has much love for Nature and knowledge of her ways: a very good landscape, that is worthy of considerate study.—*Neapolitan Peasants before the Farnese Palace, Rome*, (288) by M. Bonnat, shows sulky-looking peasants abiding at the palace-gate of the expelled Bourbon: some gaze upwards; others lean against the walls; some recline, with true Neapolitan indolence, upon the earth below the heavily-barred windows of the prison-like palace of the ruined king. This is a gloomy picture, interesting on account of its perfect telling of the story, notwithstanding our distrust of such pretending and low-toned paintings. The same artist's *St. Vincent de Paul taking the place of the Galley Slave* (291), is hackneyed in all respects.—*Gordal Scar, Yorkshire*, (308) by Mr. Gill, is an effective sketch rather than a complete picture of that famous earth-rent and its waterfall.—*Alone* (311)—a monk in the high tower-gallery of Notre Dame, Paris, looking down upon the city—has an idea such as we do not often find in pictures of its class; a common one, the work of Mr. A. H. Tourneur.—Mr. O. Weber's *First Appearance of Snow on the Alm, Tyrol*, (313) gives, with much academical felicity, the atmospheric incident in question. Snow lies in patches on the herbage, gathers for a heavier fall in dense mists about the distant mountain tops, and is dashed with watery gleams of sunlight; the herds of the pea-

sants traverse the whitened field, oxen, sheep, and an ass; the Tyrolese themselves, a man and woman, armed with long alpenstocks, follow their beasts.—Mr. G. D. Leslie's *Phillis* (285),—a young lady, in the dress of Queen Anne's time, loitering, as many young ladies have of late loitered, in pictures, before the gate of an ancient house; a dainty little damsel: a picture that is very cleverly treated. By the same are *The Invalid's Breakfast* (320), a young dame giving instructions to a servant, who bears some sufferer's early meal upon a tray; and *Expectation* (325), a younger lady, apparently the same, waiting in an entry for some one's arrival, her dog equally expectant. Both these works show considerable power of dealing with character, and much clever treatment of what might, without these advantages, be trivial subjects. Without possessing much, these pictures fulfil their purpose; this is more than we can generally say for their compeers.—*Marguerite trying on the Jewels* (358), by M. H. Merle, is a thoroughly academical repetition in the manner of A. Scheffer, not only as regards the countenance of Mephistophiles, but the model of the features of Marguerite, and, as to all, the very mode of execution throughout the picture, and the mock sentiment which has admitted the false presageful expression to the eyes of Marguerite herself.

By M. De Jonghe are several pictures with pleasant mannerisms and sentiments, pictures that are but inefficiently represented in England by such works as those just named from Mr. G. D. Leslie's hands. These possess a charming, superficial, French sort of grace and agreeableness. Their principal defect is coldness of colour, occasional hardness, and some paintiness of handling.—*The Invocation to the Virgin* (450), by M. Bouguereau, is another of those cleverly-painted, machine-made, academical French pictures, which are not only in excess in number here, but obtainable in any quantity and wonderfully uninteresting. A woman, with a baby in her arms, kneels before a statue, we suppose, of the Virgin.—M. Meissonnier's *The Lost Game* (455) is, comparatively speaking, so ineffective and rough in execution that one might be excused for attributing it to another hand than his.—*The Young Student* (459), by M. E. Frere, will please many.

### FINE-ART GOSSIP.

Mr. Frith is far advanced with that which will be his most important work, a picture which is about eight feet long, and contains many figures. The subject is 'The Last Sunday at Whitehall before the Death of Charles the Second,' as described by the Diarist. The persons represented are the king and his duchesses, musicians and courtiers; the Diarist himself is placed behind them. This work will appear at the next Academy gathering.

The National Gallery, British School, which is temporarily housed at South Kensington, has just received a noteworthy addition by means of the donation by Mrs. Martha Beaumont of two fine portraits on one canvas, by Reynolds, half-lengths of gentlemen in Vandyke dresses; the one holds an engraved portrait of a clergyman in his hand, the other looks over. This picture is in good condition, and is entitled 'Portraits of Two Gentlemen.'

Mr. Woolner has just finished one of the most beautiful modern sculptured monuments. This is in alto-relief, to be erected near the altar of the church at Wrexham, and is intended to commemorate the wife of Mr. Archibald Peel, son of General Jonathan Peel. The lady died not long since, and soon after the death of her infant son. From this circumstance Mr. Woolner has derived what may be called the incident of his sculpture. The lady is seen as if received at the entrance of a heavenly abode by an angel or genius, who bears in arms the formerly lost infant, and allows it to stoop forward to caress once more the fainting mother, who, in an ecstasy, hesitates at the moment of ascending a step at the gate of the "heavenly mansion." The child, leaning forward, with the sweetest conceivable attitude of caressing, places one hand behind the mother's head, the other beneath her chin, with a very tender action, that may seem commonplace enough to a reader,



but which, when seen, is obviously possessed of pathos. As the child thus leans forward, its weight is borne by both hands of the genius, the one under its side, where the flesh softly yields to the pressure; the other bears up one of the child's feet, the action of which, no less than the subtle manner of rendering the effect of such a weight upon the arm and hand of the genius, is beautifully and most thoughtfully expressed in the sculpture. The arm is exquisitely carved, from the delicate modelling of the upper portion of the limb to where the tendons of the wrist pronounce themselves. The child's feet are diverse in action; that which the genius sustains clasps the hand with the toes; the other—which is free from pressure—hangs free in front, so that the toes are not in action. There is purity, quite free from commonplace sentiment, in the face of the genius, withal singular and peculiar beauty. Not less grand is the figure of the genius, in the full dignity and grace of its contours, that are perfect in execution. The fluttering drapery and hair express the lightness of this figure no less than its ineffable freedom of motion. Contrasted with this admirable figure's freedom and gravity of attitude, and suave dignity of design, are the mother's form and draperies, which, on the other hand, as if to express the sinking ecstatic placidity of her state, fall in broad and simple folds, or adapt themselves to the slender form and pure contours within their substance. The face of the mother expresses, with extraordinary delicacy and perfect feeling on the sculptor's part, the languors of attained delight that are too great for demonstration by the frame.

Mr. A. Cooper has tendered his resignation as full R.A., and retires to the Honorary Academician-ship. This act creates another vacancy. In the next election, of R.A.s and A.R.A.s, the new laws will be carried into effect, and the Associates vote with the full members.

The works of restoration at St. John's Gate, Clerkenwell, are to be continued at the further cost of a relation of the late Mr. B. Foster, who began the, in this case, good work of renovation. The modern staircase is to be removed from the west side of the gate, the rooms restored to their original size, the wood-work cleaned and put in order; the wooden newel in the north-west tower and the stone doorway, so far as the altered level of the ground permits, are to be restored.

Wren's church of St. James's, Westminster, has been closed for repairs for some time past; these works are now completed, to the great benefit of the interior, inasmuch as the architect's original intentions with regard to its arrangement and appearance have been, at least to a great extent, realized. The organ has been placed in a less injurious position than heretofore, and is to be greatly increased in power.

The recent discoveries of ancient work beneath the altar at Westminster Abbey, as stated by us some weeks since, have led to the re-consideration of the plans, which, until then, were in process of execution on that famous spot. It is probable that the new reared—which was designed by Messrs. Clayton & Bell, and produced by M. Salviati—will not be erected in the originally-intended manner. Some time, probably twelve months, may elapse before we shall have an opportunity of examining this important work in its proper situation.

Messrs. A. Mansell & Son, of Gloucester, have published a valuable series of photographs, forty in number, and apparently taken from lithographed or copper-plate engraved drawings of the famous and more ancient frescoes in the Campo Santo, at Pisa, by Benozzo Gozzoli, or Pietro di Orvieto, Spinello Aretino, Antonio Veneziano, Giotto, Buffalmacco, Simone Memmi, Orcagna, Laurati, and Bruno. Although it would have been desirable to reproduce this series in completeness, and direct from the frescoes themselves, the collection before us, notwithstanding the rather small size of the photographs, is most welcome as supplying memoranda for reference. The forty works in question leave, we are bound to add, but one or two pictures and a few comparatively unimportant fragments unrepresented here. Essentially, this is the Campo Santo. Few care for copies of the

seventeenth-century pictures which have space on the walls of the famous burial-place. As a gift-book of the graver sort for artists and archaeologists, no less than for general use, we cordially commend this publication.

The opening address of the President of the Institute of British Architects was delivered on the 5th inst. Mr. Beresford Hope reviewed the positions of the Society and the profession, their relationship and influence. He alluded, as was to be expected, to the so-called "loss" which might occur by the destruction of Burlington House, and described the positions of the Royal Academy, the National Gallery, the Courts of Justice, the arrangements for the forthcoming contribution to the Exposition in Paris; as regards architecture in this country, the Architectural Museum, the history of its origin and connexion with the South Kensington establishment. The President added some interesting and pertinent remarks on the series of prizes that have been offered by the Council of the Society, the first of which is for a Gothic theatre,—a preference for the style of which he acknowledged, together with belief in the peculiar aptitude of the style to modern theatrical requirements. He also stated a conviction that recent architects had overlooked this alleged fitness, and gave perfectly valid reasons for the advantages he claimed as the birth-right of his favourite style. The second subject for a prize is the restoration of old St. Paul's Cathedral,—a very curious and nearly perfect subject for an essay; the original he believes to have been more like Ely Cathedral than any other of our known great churches. Mr. Hope alluded to the destructive "restoration" of Lincoln Cathedral with that regret, and we suppose some share of that profound shame, for the inconceivable ignorance and obstinacy which neglected, if they did not resent, the remonstrances and expositions of those most competent and disinterested advisers who spoke of "the deplorable scraping" to which the once noble Minster has been subjected by those whose obstinacy scarcely excuses their ignorance, and is not accounted for by their indifference.

#### MUSIC AND THE DRAMA

##### THE EDINBURGH CHAIR OF MUSIC.

THE fact stated as follows by a Correspondent, might have been foreseen:—

"Being one who has cordially agreed with your strictures on the recent appointment to the Music Chair in our University, I write to inform you of the last stage in the proceedings. Prof. Oakeley has intimated to the *Senatus Academicus* that the state of his health is such as to prevent him doing any work here this winter. He sent a medical certificate from Brighton that his *nerves* were much shattered, and that he required complete rest for some months. This singular upshot to an unfortunate and discreditable job is, I think, worth mentioning in the *Athenæum*."

A second communication on the subject must be added:—

"As you may be interested in knowing how the Music Chair at Edinburgh—the most richly endowed in the kingdom—is getting on, I may mention that I inquired this week at the office of the University secretary, when that gentleman informed me that as Prof. Oakeley is in bad health there will be *no music class* during the session now commencing. I understand Prof. Oakeley has just applied for three months' leave, which the *Senatus*, though indignant, have granted. They asked if he would be prepared, at the expiry of the leave, to lecture, but he did not promise to do so. In February last, at the time of the Reid Concert, the Professor addressed the students, and assured them he meant to make the class a reality, and to do his work earnestly and honourably. He was then in good health, and has had ample time to prepare lectures; yet though he has been appointed *upwards of a year*, he has not once lectured. Of thirty-four professors in Edinburgh University, all give lectures each session, and not one is *non-resident* during session but Mr. Oakeley. No one could object to his not lecturing when he is ill, but there is the handsome *allowance of 200l. a year provided for an assistant*. Year after year these

lectures have been put off, and the object of their munificent founder frustrated, to the discredit of the University of Edinburgh."

The discredit in this matter of the Reid Chair at Edinburgh is twofold; the first on the part of those who preferred a Professor merely because of family connexions; the second on the part of the gentleman thus appointed, presuming that he can satisfy himself to draw salary for work not done,—not as yet even touched. The story is, throughout, one most disagreeable to follow, but one which must be followed, in every interest of Art. We wait for the sequel.

CONCERTS.—Mr. Mellon does not slacken his efforts as his concerts draw towards a close. Among the latest events of his performances has been the engagement there of Mr. Walter Bache, the pianist. —Madame Goddard played at the *Popular Concert* on Monday Dussek's noble "Invocation" *Sonata*, and Mendelssohn's *Sonata* in D major, with violoncello. The singer was Miss Edmonds. Mr. Sullivan's songs seem coming into request. Mr. Santley having given a new one at the first concert with such applause that it is to be repeated. There is really no need to travel about the world with 'Kitty's Bonnet,' or 'Maria in the Back Lane,' by way of gratifying a public! We shall not cease to draw attention to every proof that sense in poetry and science, conjoined with sweet sound in music, have not lost their charm in this country, in spite of the persistent attempts of some among our best singers to degrade, in place of raising, the taste of their audiences. There has never been a time in England when trash was less essential to popular musical enjoyment than at the time present. There has never been a time when it has been so pertinaciously thrust on the public.

The managers of the *Crystal Palace* concerts leave no stone unturned in the production of novelty. This day week the principal orchestral pieces were Haydn's ninth Symphony of the *Salomon* set,—Mendelssohn's 'Meerestille' overture, almost matchless among sea pictures,—and three pieces of the music written by Schubert for Madame von Chezy's stupid drama, 'Roismonde.' No recent case of rescue and disinterment has excited greater interest than this. Every day's experience, without deadening our sense of the disproportion which impairs many of the composer's most ambitious efforts, cannot but quicken our appreciation of his deliciously poetical fancy,—of his affluence in a vein of German melody entirely *sui generis*, perfectly distinct from those of Haydn, Mozart, Beethoven, and Weber,—of his amazing fertility which bore him up against want of hearing for the productions which possibly he valued the most, and which (to name but one, the *Mass*, lately published, rich in beauties of the highest and most religious order) contain many separate portions as exquisite and distinguished as the *Lieder* by which he at once rose into a special fame. For the moment we must condense from the *Times* the account there given of these remarkable fragments. They were "an *entr'acte* in B minor, a romance for mezzo-soprano voice, and an *entr'acte* in B flat major. The first *entr'acte* (*allegro molto moderato*) and by far the most important, is one of those magnificently gloomy inspirations with which Schubert was so frequently visited. The sudden transition from the minor to the major key near the close is one of the most extraordinary surprises in music; but the entire movement is a masterpiece of sombre colouring. A sense of power is ever there, and a feeling that the master is bending you to his tone of mind with irresistible fascination. The other *entr'acte* (*andantino*) is of a wholly opposite character. Those acquainted with the charming pianoforte *impromptu* in the same key (B flat major) will recognize a slight reminiscence in the opening bars, but all the rest is different. This *entr'acte* is one unbroken flow of tune—in a strain of gentle softness of its kind unique—and arranged for the orchestra with consummate art. We can hardly recall an unpretending score more full of subtle and delicate touches. The performance of these remarkable *entr'actes* would alone have repaid a visit to the *Crystal Palace*. The *entr'actes* were heard with Schubert's own instrumentation. Not

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so the romance ('Der Vollmond strahlt auf Bergeshöh'n'), the instrumental parts of which are unfortunately unobtainable. Herr Manns, however, undertook the not very grateful responsibility of scoring the accompaniment for orchestra; and though we cannot but think it would have been discreeter, under the circumstances, had he used the pianoforte arrangement, we must in fairness compliment the zealous conductor on the good taste and extreme ability with which he has accomplished his task. The romance—a beautiful romance even for Schubert—was sung with such charming expression by Mdlle. Enequist as to win a hearty and unanimous encore.—"To-day Handel's 'Alexander's Feast' is to be given. If Herr Manns is in such force as to be able to bring forward choral works on so large a scale, why should he not extend our obligations *in re Schubert* by producing the best numbers, if not all, of the Mass aforesaid?"

PRINCESS'S.—On Monday was produced a four-act drama, on the subject of 'Barnaby Rudge,' which gives a new view of it, according to our English notions, but one we believe perfectly familiar to American audiences. It is probable, indeed, that Messrs. Watts Phillips and Vining have somewhat moderated the tone of the Transatlantic version, and that they have, in more senses than one, "adapted it to the stage, and expressly for this theatre." With the play, the chief performer in it is imported, "the celebrated comic actress from America, Mrs. John Wood," who made her "first appearance in London," on Monday evening. The part which she has made the leading character in the piece is *Miss Miggs*, whom we all know as the sphenetic spinster of Mr. Dickens's novel, but whom we should scarcely recognize in "the Yankee girl" of Mrs. Wood. This lady evidently follows in the steps of Mrs. Barney Williams and Mrs. Florence, as an eccentric character-actress; but while she far outstrips them in the extravagance of her caricature, she is much inferior to them in those more natural touches of acting by which the burlesque is redeemed within the limits of legitimate Art. Mrs. Wood aims only at the absurd, and affects the most awkward attitudes, and the coarsest utterances, to compel the unreflecting laugh. There is undoubtedly fun in what she does, but it is hard and forced, and also bolstered up with conventional tricks which, with the vulgar low-comedian, are the substitute for real humour. Unfortunately for Mrs. Wood, the precise quality of her style was detected early in the evening, and considerable sibilation was audible. As might have been expected, the manager was aroused to a sense of her danger, and gallantly came to her rescue. Accordingly, at the end of the third act, Mr. George Vining announced that he had been watching his audience from a private box, and there were some hissing individuals whom he should like to expel. "To the degradation of their manhood," he exclaimed, "they had hissed a lady who was a stranger to this country." Such an exhibition of bad taste stands self-condemned. With regard to the play itself, we may add that it very imperfectly represents the substance and characters of the novel, omitting many of the latter, and altering the former to suit stage exigencies; and that it is very clumsily constructed, so that it gives no clear outline of any story at all. It consists of long-sustained scenes, which are made endurable only by crowded groups, and the eccentricities of the principal performers,—for Mrs. Wood is not the only offender who seeks to secure attention by stage tact rather than by true histrionic merit. There seemed to be a general understanding that each was to make himself as ridiculous or as violent as possible,—that effect might be produced anyhow, so that it was produced. We may except from this censure the *Gabriel Varden* of Mr. E. Shepherd, who certainly acted like an artist; and the *Sir John Chester* of Mr. J. G. Shore, who attempted the fine gentleman with much success. Mr. Charles Horsman, as *Maypole Hugh*, was a striking personage, but not enough careful in some situations, which should scarcely have been ventured or suffered on the boards at all. The part of *Barnaby Rudge* himself was picturesquely realized by Miss Katherine Rodgers, who gave to her portion of the dialogue a

natural pathos, which favourably contrasted with the artificial delivery of the rest; nevertheless, she too sinned by an exaggeration of manner, which it will be wise in her to subdue on future occasions. Two songs were introduced; one, entirely new, sung by Miss Augusta Thomson, who represented the part of *Dolly Varden*, and the other by Mrs. John Wood, entitled, "My Love he is a Prentice Boy," a shrieking ditty, usually sung by her in the United States. The scenery, by Messrs. Lloyds & Hann, was throughout superb; particularly one scene in the second act, in which the setting sun, in its transit from glory to shadow, was grandly portrayed. As a spectacle, the production is magnificent; as a drama, below criticism.

STRAND.—A new comedietta, by Mr. John Oxenford, was produced on Saturday under the title of 'Neighbours.' The piece is in two acts, and makes us acquainted with one Mr. Ebenezer Block (Mr. Parselle), who has retired to Pedlington, a country town, where he meets with Mr. Benjamin Bunn, who, though formerly only a pastry-cook, is elected mayor, notwithstanding that Block himself was a candidate for the office. Block's daughter, also, is in love with an artist, whereas he intends her for a wealthy husband. Bunn's daughter, meanwhile, is in the same predicament in relation to a foppish cousin. But *Miss Marian Block* (Miss Ada Swanborough) is a clever girl, and suggests to her father that the true object of her own lover's attachment is *Angelina Brown* (Miss Fanny Hughes). Having failed to induce old Bunn to consent to their union, he counsels an elopement. Marian and *Frederick Mastic*, her lover (Mr. Gaston Murray), are disposed to take his advice to themselves, and, indeed, proceed to act upon it; but honest scruples intervene, and ultimately they confess all, and obtain old Block's consent. The sprightliness of the dialogue compensated the slightness of the plot, and, being well spoken, sustained the interest, so that the piece was more than usually successful.

#### MUSICAL AND DRAMATIC GOSSIP.

THE publication of Mr. Benedict's *Cantata*, 'St. Cecilia,' by Messrs. Lamborn Cock & Co., may be here announced.

The energetic gentlemen of Birmingham are already up and doing with a view to next year's Festival. It is to be open on the 27th of August.

The concerts of the *Sacred Harmonie Society* will commence on Friday next, with Beethoven's Mass in c and Mendelssohn's 'Lobgesang.'

The following reply to a communication from an intelligent instrumental amateur, with reference to the variety possible to be given to concerts made up of non-professional players, may not be without general interest:—"We should only," says the writer, "be too happy to offer variety, but the difficulty we feel is *how* to do it. We have a very extensive library of music already, and there are those amongst us always ready to present the Society with new pieces when wanted; but it is not desirable, I think, for amateurs to fly at such high game as the 'Italian' and 'Scotch' and 'Power of Sound' symphonies. Better stick to Haydn and such like, which we can play very creditably, and which always please, than make a hash of Mendelssohn and come to grief! Again, our best men (fiddles), too, are so wonderfully impressed with classic music, that were we to suggest a waltz, for the sake of variety, one-half would walk out of the orchestra, and the other moiety would not play, or, if they did play, they would do their best to play the — with the music. What is to be done, then?"—We are not wholly inexperienced in the difficulties besetting caterers for amateur societies, in part arising from that want of self-knowledge which permits players to attempt that for which they are manifestly unfit, and singers to fly "at the game" of the newest bravura, not always safely brought down by the opera-queens and kings of the minute. It would appear on theory inconceivable that refined and appreciating persons (such as are the majority of our musical amateurs) can be so deaf to their own inevitable shortcomings as is the case. The difference betwixt what is almost tolerable and altogether

complete in execution,—betwixt a vain struggle with difficulties and that conquest over them lacking which there is no real Art,—is greater in no other world of imagination than that of Music. It was disregard of this distinction which, some years ago, made an end of Mr. H. Leslie's well-organized and zealously-directed amateur Society. No magic of mutual admiration could make its audiences conceive that Beethoven's c minor Symphony and works of the kind could be adequately presented there. Yet, without audiences, amateur musicians thrive worse even than professional ones do; seeing that, whereas the latter may sue for their pay in public court of law, whether they succeed or not, the former can hardly dispense with private praise and sympathy. Surely the programmes of Mr. Halle at Manchester, and of Herr Manns at the capital Crystal Palace concerts, might be studied with advantage by the managers of amateur entertainments. There are single movements in orchestral works perfectly accessible to such players as can be assembled. There are such things as *entr'actes*, which, nevertheless, are not waltzes. There is a large amount of ballet music (Gluck's among the rest, and the best) lying about among the scores of foreign, and especially French, operas. To produce these adequately in their own characteristic fashion would be for the players a better thing to do, and for the audiences more amusing to hear, than for incomplete players to "toil and moil" at effects which are totally impossible to be brought out by those who come together.

Mrs. Kemble, every true lover of Shakspeare will be glad to hear, is again giving dramatic readings in the provinces. Miss Glyn is about to do the same thing in London; and at her reading of 'Macbeth,' Mr. H. Leslie's capital choir, with the aid of 'principals,' will sing the equivocal music ascribed to Lock, possibly belonging in reality to Eccles. The whole thing is a mistake because an interpolation.

Cherubini's magnificent 'Requiem' in c minor (the 'Requiem' we cannot but think) has been executed at the first of the Gürzenich concerts at Cologne.—The Mass to be given by annual usage in Paris on St. Cecilia's Day, is to be Beethoven's 'Missa Solennis' in d.—A mortuary Mass was performed the other day, in the church of St. Roch, for the souls of the victims of the late frightful American catastrophe,—the wreck of the Evening Star, which involved the destruction of an entire Opera company.

Madame Cillag, announced by some of our contemporaries as a complete novelty, is about to try her fortune before the fastidious audience of the Italian Opera at Paris. In London, when she was some years younger, she was not able to maintain her ground.—Mdlle. La Grua (an artist to whom our public failed to do due honour) appears to have made a Parisian success as *Desdemona*. But, then the journal which recounts this has equal praise for Signor Pancani!—the *Otello* of Signor Rossini's finest tragic opera.

The *Romeo*, in M. Gounod's coming Shakspearean opera at the Théâtre Lyrique, is not after all to be M. Capoul, for whose possession managers have been fighting as though he were a (tenor) pearl of great price, but M. Michot.

The re-opening of the revived Teatro Fenice at Venice (closed so long by political doubts and disasters) has not been brilliant. The truth seems to be that there are not, at the time present, vocalists enough to serve the theatres of Italy.

Herr Abert's 'Astorga' has been produced with great success (we are told) at Leipzig. Marschner's 'Templar und Jewess' is to follow it. A new setting of what—no offence to M. David's 'Herculanum'—we deem an intractable story for the stage, 'The Last Days of Pompeii,' by Dr. Muck, is in preparation at Darmstadt.

#### MISCELLANEA

Reproduction of Manuscripts.—The increasing demand amongst literary men and students for the materials necessary to them in pursuing their studies amidst the higher branches of literature, and the difficulties of obtaining access, except to the few who reside within a limited distance, to those



original sources of information which are contained in many of the manuscripts preserved in the national libraries of Europe, renders it necessary that some means should be taken to supply the desideratum. I venture to suggest whether this could not in part be effected by photography. If a few important manuscripts were selected and negatives of them taken page for page, copies could be obtained from these, which even were they no larger than a *carte de visite*, yet, if carefully taken, would, by the aid of a common reading-glass, become of the utmost service to many who at present are unable to consult the originals, and thus, at a trifling expense, almost fac-similes might be possessed not only by our many public libraries, but also be brought within the reach of a numerous class of students and others who, debarred by present difficulties, would gladly avail themselves of this opportunity for studying and comparing some of the most valuable documents contained in the various European libraries. Nor would the advantage thus produced end here; it would tend, by giving a greater impulse to the reading and deciphering of ancient manuscripts, to perfect the knowledge of our historical sources, and at the same time faithful copies of the text would be preserved of many precious manuscripts, so that in the event of any accident ever occurring to the originals the severity of the loss would thus in some slight measure be mitigated.

D.  
*Egyptian Locks in Devon and Cornwall.*—In your review of Mr. Tildesley's article on locks, you give a quotation from him that the Egyptian lock "may still be found in the Faroe Islands, and in some parts of Devon and Cornwall." The statement has been repeatedly made that these locks are known in Devon and Cornwall; but after many inquiries, I have failed to discover them. I should be greatly obliged if any of your readers can give me any reliable information on the matter. I have specimens of these locks from Egypt and the Faroe Islands, and there were some also in the Great Exhibition of 1862 from Chili, all identical in principle, and differing but slightly in details.

JOHN CHUBB.

57, St. Paul's Churchyard.

*Disputed Readings.*—You perhaps may again find room for a word or two on Shakespeare readings in illustration of what I have already said in your columns on the necessity of not altering a word unless it is clearly a misprint, and of attending to the sound of a word or expression that appears erroneous, on the supposition that the text was read to the printer. In 'Twelfth Night' (act 1, sc. 1.) is the well-known passage,

—It had a dying fall;  
Oh! it came o'er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odour.

The word *sound* has been objected to by all the commentators from Rowe downwards, and no end of substitutes have been suggested. Now, the expression "to sound" is used in 'As You Like It' (act 5, sc. ii.) for "to swoon"; with this to guide us, why should not "sound" stand? meaning a sigh or sigh, "a dying fall" so very faint as not to break upon the general stillness. Perhaps there is not "another single word that would so well convey the true shade of meaning sought. Using similarity of sound as a guide to restoration, Leonato, in 'Much Ado' (act 5, sc. i.), says, speaking of any one who could have been overwhelmed by such misery as his,

If such a one will smile and stroke his beard  
And "sorrow wag" cry; hem when he should groan.

This is Knight's text, treating "sorrow wag" as a proverbial phrase. To say nothing of the utter dislocation of the pause and cadence, the interpretation seems very far-fetched. I should read, as retaining the sound and being much more in keeping with the train of thought,

And sorrow *gag*—cry hem when he should groan.

To *gag* sorrow is to stop its utterance, to think to choke down the cry that cannot be stifled. Leonato is justifying himself for speaking of his misery, challenges his hearers to find a man that can help it, and says, "but there is no such man." H. D.

TO CORRESPONDENTS.—PHOBUS—X. X. X.—W. T.—G. S.—Enquirer—S.—P.—received.

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